NUMBER 13
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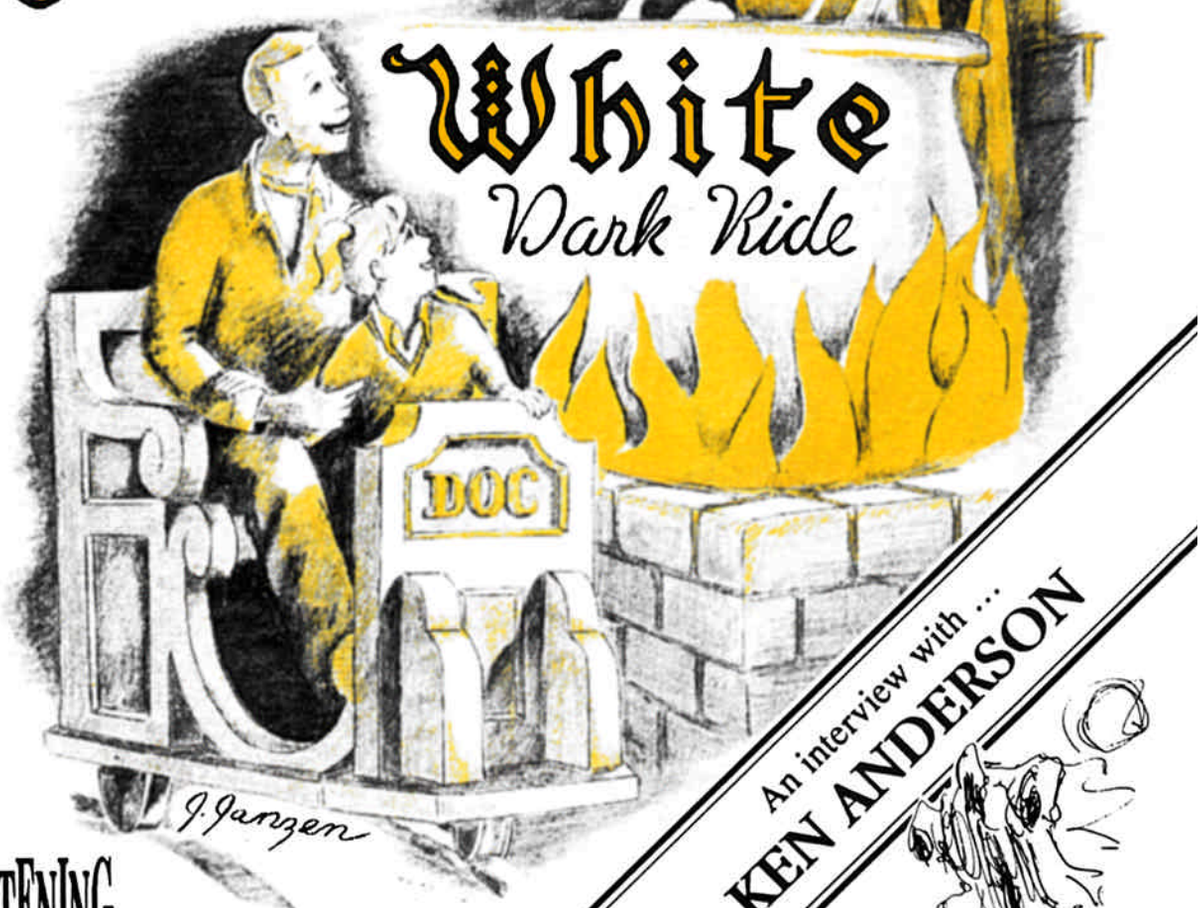
The E Ticket®

" COLLECTING THEME PARK MEMORIES "

Disneyland's Original Snow White Dark Ride



OUR 13th ISSUE ... FRIGHTENING ISN'T IT?

An interview with ... KEN ANDERSON

Main Gate

Welcome ... welcome to Issue #13 of The "E"Ticket."Lucky 13" can be a number with superstitious, even macabre, connotations so we thought it would be fun to give this issue a "frightening" theme. As you glance through these pages, you'll find photos of Disneyland's "ghosts and bones and graveyard stones" ... and an unpublished look at the original (do you still remember it ...?) **Snow White** dark ride. Here, also for the first time, is some spirited information from 1957 about Walt Disney and Ken Anderson when they first conceived a "ghost house" attraction for Disneyland. We're honored to present some new artwork, by long time Disney artist and show designer Ken Anderson,which he did to help illustrate his memories of that period. Some of Ken's eerie graveyard embellishments appear on this page ...

This issue we're again asking that many of you renew your subscriptions. You'll know who you are because of the letter inside this issue, asking you to send in a $22 check for four more issues, postpaid. Disneyland's history, the many "lost attractions," the information about Walt Disney and others who gave us the first and finest theme park ...there's a lot of this material still to come. We've got some wonderful facts, memories, photos and artwork planned for future issues ... so stay with us.

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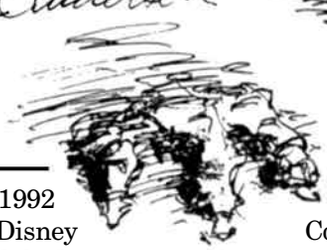
This time we'd like to especially thank Steve Katcher and Stanley White of G. P. Color, and Betsy Richman of Walt Disney Imagineering. David Mumford, once again, helped us shape pretty good material into something incredible. Dave Smith and Rose Motzko (at the Disney Archives) provided mid-50s information that changed speculation into fact. Thanks to Steve Brattman, Renie Bardeau and Roberta Brubaker for the added dimension they brought to the issue ... and to Ken Anderson for again gracing this publication with his special memories, gentle humor and unique creative talents.



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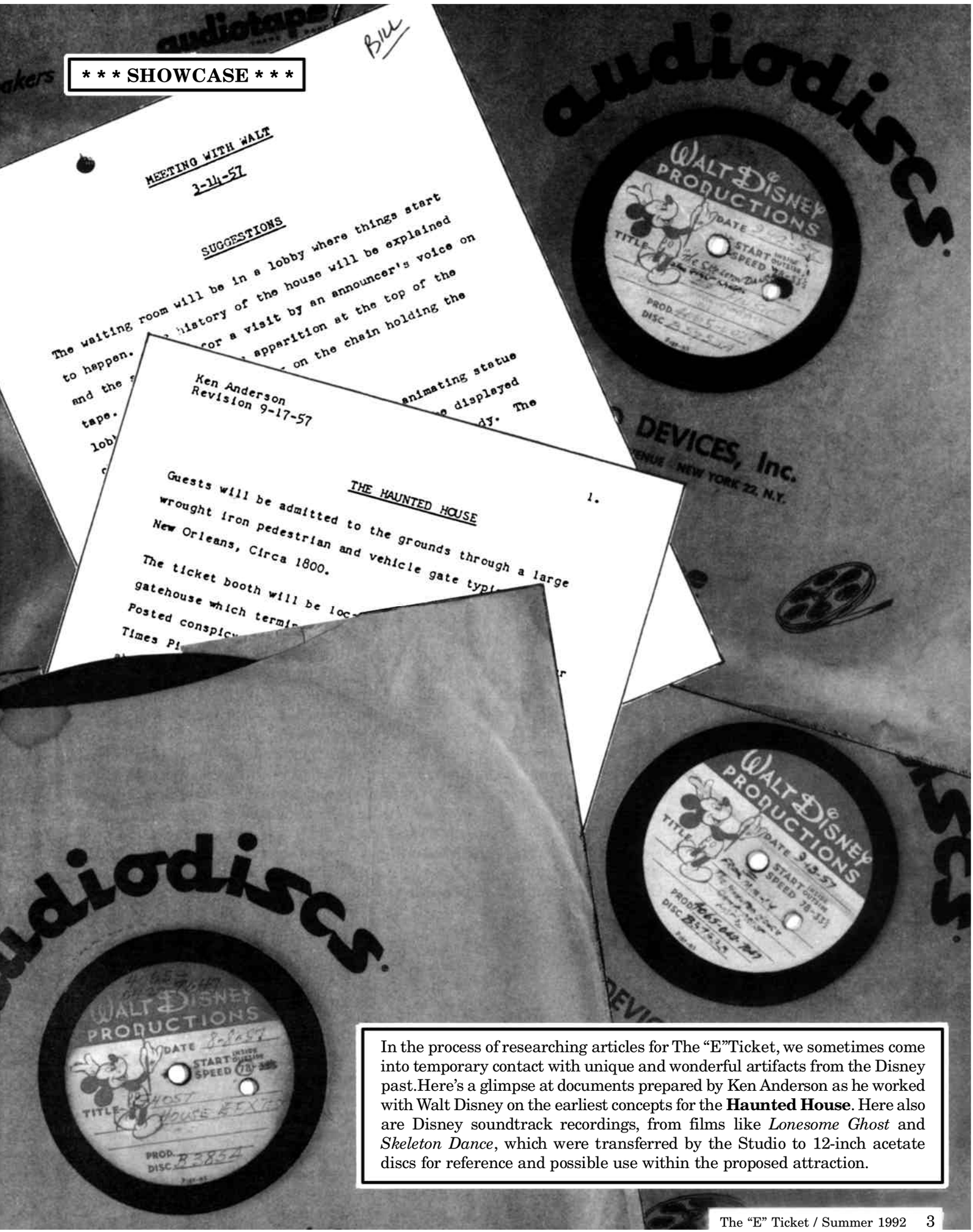

In the process of researching articles for The "E"Ticket, we sometimes come into temporary contact with unique and wonderful artifacts from the Disney past.Here's a glimpse at documents prepared by Ken Anderson as he worked with Walt Disney on the earliest concepts for the **Haunted House**. Here also are Disney soundtrack recordings, from films like *Lonesome Ghost* and *Skeleton Dance*, which were transferred by the Studio to 12-inch acetate discs for reference and possible use within the proposed attraction.

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WALT DISNEY'S HAUNTED HOUSE
An Interview With Ken Anderson

Ken Anderson has been acknowledged as one of the first Disney artists to receive assignments from Walt Disney for his new project ... Disneyland. Among his many contributions to early Disneyland were the 1955 Fantasyland dark rides, and in 1956, the Storybook Land attraction and the interior of the Sleeping Beauty Castle. By early 1958, Ken had returned to feature animation at the Studio, but for much of 1957 his time was spent developing one of Walt Disney's early ride concepts ... he was the first Imagineer to work on what would eventually (after 12 years) become the Haunted Mansion. In February of this year we met with Ken, went over some of his notes and artwork from that period and recorded a few of his memories of how this favorite attraction first got underway:

THE "E"TICKET: How did Walt get you started on this **Haunted House** project? Did he just come in and sit down in your office ... ?

KEN ANDERSON: He sure did ... and he had it all thought out. He said: "We're going to have this **Haunted House**, and it's going to be a great place. We're going to use all the ideas we've ever had, and we're going to invent even more ... we'll need all kinds of ideas and ways of doing things that we haven't thought of yet. But they will be thought of."

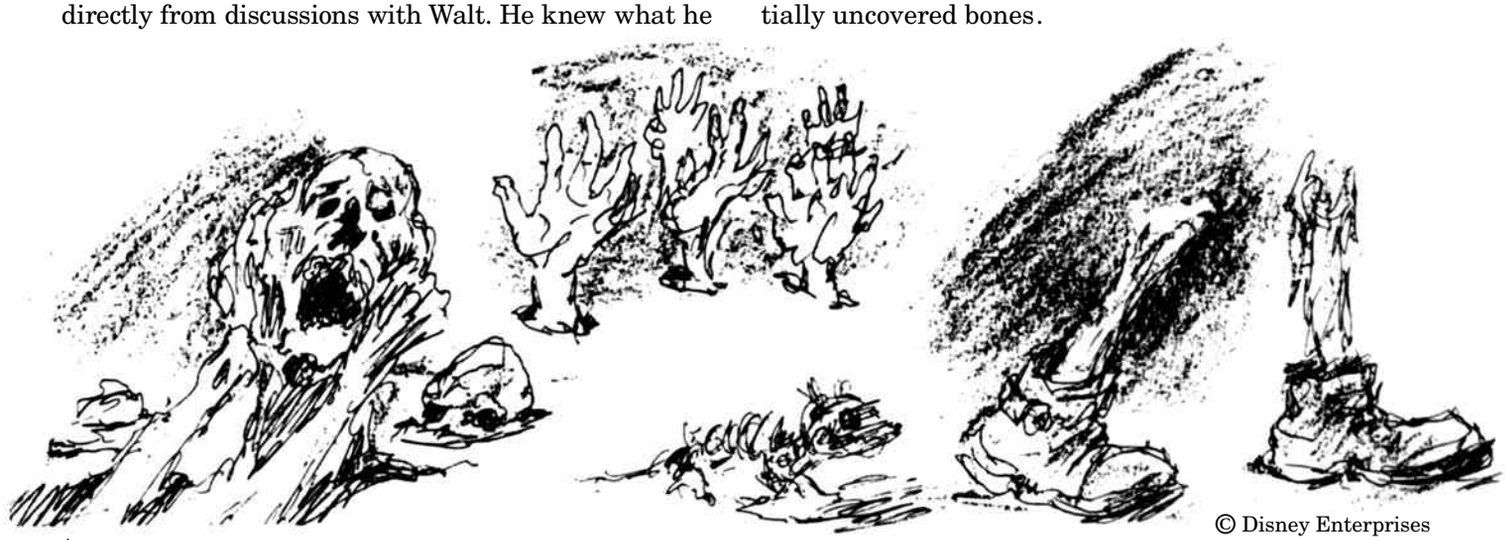
You know, these notes that I wrote, way back in 1957, serve one purpose now ... they make me realize what a one-man thing this project was at that point. Walt was talking to me and I did these things as a result. Later on others got involved and the **Haunted House** project went in other directions. This was a beginning. Disneyland had hardly had time to settle and this was one of the first things that I had to work on.

THE "E" TICKET: Apparently the Studio did some research on haunted houses in Louisiana in February of 1957. By September of that year, you had completed a written proposal for a **Haunted House** walk-through.

KEN ANDERSON: Yes ... and most of it came from Walt. That treatment and that early storyline came directly from discussions with Walt. He knew what he wanted his "ghost house" to look like. Now that sounds awfully big and important ... and it is ... but I didn't know it was at the time. These things were what he thought and what he wanted, and I was pretty enthusiastic about it, because I liked the whole idea of a **Haunted House** attraction at the Park. At the time I thought: "There's got to be a **Haunted House** somewhere ... so why not build it at Disneyland." And I envisioned it as a large antebellum mansion, out in the Louisiana bayou, all rotten and moldy ...

THE "E" TICKET: What does antebellum mean?

KEN ANDERSON: Before the Civil War ... early to mid-1800s. The house exterior was to appear run down and decrepit. Some of the ride elements described were based on the house being all moldy and unsafe. There would have been bats all over the place ... bats and rats and mice ... and the feeling that the floors were rotten and unsafe. Visitors would have felt that they might fall through and drop fifteen feet into the bayou below the foundation of the house. We planned on it being behind a grove of trees, shielded from the view of people approaching, until they passed through the iron gates ... they would turn a corner and suddenly see this big moss-covered haunted house. They would have walked through once beautiful grounds which had become neglected, and pass a graveyard filled with tombstones and partially uncovered bones.



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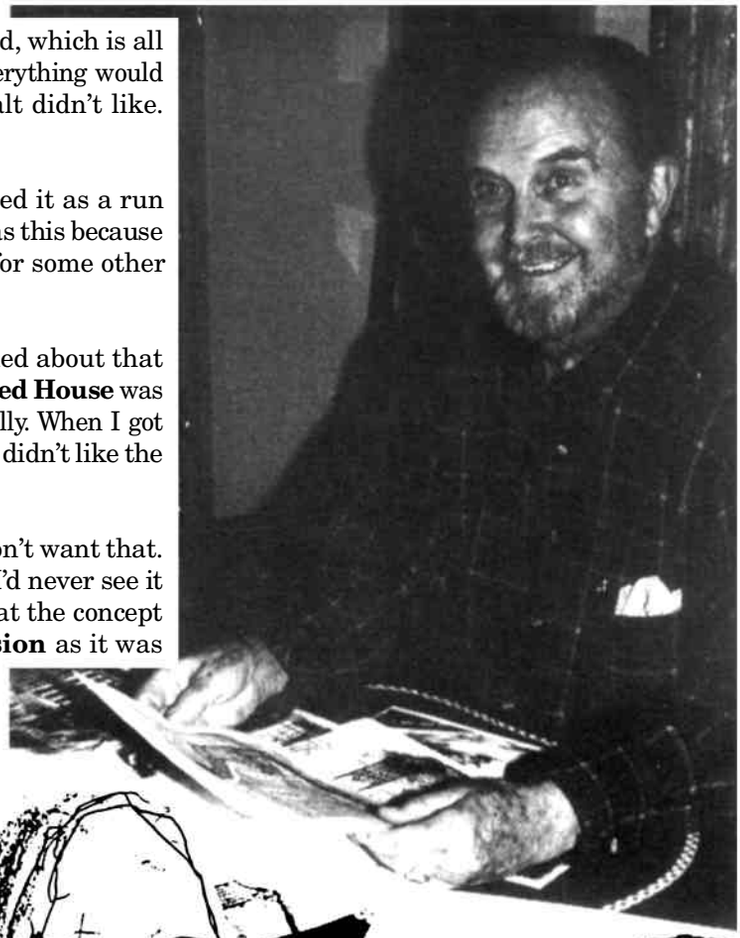
It was going to be different from the rest of Disneyland, which is all clean and modern. They'd get in there and WHOA ... everything would be decrepit and old. But that was one thing that Walt didn't like. Everything had to be new and swanky and swell.

THE "E" TICKET: So early on, in 1957, you envisioned it as a run down house in the swamp ... and Walt changed that? Was this because of the overall image Walt wanted for Disneyland, or for some other reason, like maintenance?

KEN ANDERSON: Well, I don't think he was concerned about that ...maybe he was. The early painting I made of the **Haunted House** was done according to what I thought Walt wanted ... naturally. When I got the concept artwork for the exterior finished, he said he didn't like the idea at all.

You know, I got done with it and Walt said, "Well ... I don't want that. It's got to have a different character"... and I thought I'd never see it again. I was never more surprised to find out later that the concept became the basis for the look of the **Haunted Mansion** as it was eventually built ... because Walt didn't like it.



THE "E" TICKET: There are a number of story ideas and visual elements mentioned, like "Hairy the Arm" who would reach out at you from sliding panels in the corridor ... and the skeletal leg bones still walking along in their shoes ... these were actually from Walt?

KEN ANDERSON: That's right. Walt was responsible for those ideas. Well, he didn't give me a lot of finished concepts ... not at any given moment ... but he was searching all the time, just like the rest of us ...and this was growing in his mind.

THE "E"TICKET: Images of severed limbs, decapitated heads, skeletal arms and legs ... body parts ...these seem to appear often in the early written material. Was there some conscious decision not to continue that approach to horror in the later **Haunted Mansion**?

KEN ANDERSON: I don't think so ... and Walt was never against any of that, either. I think it just lost out over the course of the project. The current ride does have a "headsman" scene ... and a lot of pop-up heads.

THE "E" TICKET: What other ideas and concepts do you remember that were a result of your meetings with Walt Disney?

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KEN ANDERSON: Walt gave me the opening narration, to be heard by visitors as they entered the "ghost house." It was to be recorded in his voice, and I copied it down when he said it, during one of the meetings. Many ideas that came from Walt in 1957 were ultimately used in the **Haunted Mansion**, after years of change and improvement We planned from the start on effects involving portraits that would change, weird theme music as you moved from room to room, ghosts that would follow you in the mirror and trophy busts with moveable eyes.

THE "E" TICKET: Was the use of the Lonesome Ghost character as a friendly host, one of Walt's ideas? Was this his way of bringing into the Park his Disney film characters, like the Headless Horseman or the Night on Bald Mountain spirits?

KEN ANDERSON: He didn't actually say that in our meetings but he probably did plan on that as the project continued. Walt had the idea that there was going to be a wedding underway in the house, and the Lonesome Ghost would guide you at certain points. At the time, we talked about Dracula and Frankenstein and other Universal monsters ... we were trying to get in everybody (laughter).

THE "E" TICKET: There was mention of having the guests sign in a register at the entrance ... information which would later be used by the ghosts...

KEN ANDERSON: Well ... we had to give some things up, for practical reasons.

THE "E"TICKET: By the end of 1957, the plans included some sort of tracked conveyance for people... and it had stopped being a "walk-through" attraction...

KEN ANDERSON: Right. At that point people would be collected on the porch of the house, and these big double doors would open all by themselves. People would enter and stand in a temporary looking wheeled transport at the foot of the stairs. This came later, and again, was part of Walt's idea. It was in his story that the ghosts would not permit any restoration of the house ... anything done would be destroyed during the night. Only this cart, looking like it was made of 2 x 4s and painted with primer, was allowed by the spirits. It would have lowered from the entranceway into the basement, then moved on some kind of track through the attraction.

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THE "E" TICKET: We didn't think that the "walk-through" idea survived past the '64 World's Fair.

KEN ANDERSON: I'm surprised if it got that far. It was the thing that slowed everybody up on the project. This was an example of bending the story to Walt's preference. He wanted the house to have entertainment ... a feeling that the **Haunted House** was an entertaining place. He wanted visitors to feel that no matter how many times they went through, they would enjoy it. By then it was proven to me that you couldn't walk through this place and be able to see and hear all the things we were planning.

At some point we took some of these ideas and filled up a sound stage at the Studio. Bob Mattey, the guy who worked on *20,000 Leagues Under The Sea*, helped me build a lot of the **Haunted House**, just as if it were to be transplanted to the Park. They were interiors designed for Walt and others to come and look at. Eventually it wasn't my project anymore ... in 1958 it went on hold, and I went to work on *Sleeping Beauty*. Later it was turned over to other people.

THE "E"TICKET: Can you tell us more about Walt taking you off the project?

KEN ANDERSON: Well, I was working on the **Haunted House** project before and during my work on the **Fantasyland Castle** interior. Then I came back to it in late 1957 and stayed on it, pretty much alone, until the end of the year, when Walt moved me onto *Sleeping Beauty*. I think Walt was unhappy with *Sleeping Beauty* at the time, and he wanted more strength on the production. He never did go with the style, which was beautiful, but he didn't want to substitute beauty for the personality traits ... cute and cuddly elements ... that were traditionally "Disney." The *Sleeping Beauty* feature was going pretty good by the time I started working on it, in 1958.

THE "E"TICKET: As far as we know, by 1959 Rolly Crump and Yale Gracey were involved on the **Haunted Mansion** ...

KEN ANDERSON: That would be about right.

THE "E" TICKET: Do you recall when the ride actually became known as the **Haunted Mansion**?

KEN ANDERSON: Well, that was later. We always called it the **Ghost House**, or the **Haunted House**. It may have been Marc Davis and that group that renamed it after the World's Fair in '64.There was a big group working on it, using AudioAnimatronics, the "doom mobiles" and all the other things that were learned by doing the shows for the Fair.

THE "E"TICKET: Ken, we know that most Disneyland fans are very interested in the Disney ride concepts that might have been. You've talked about images and concepts for the **Haunted Mansion** as they might have looked ...it's a shame we can't actually show them.The Lonesome Ghost, for instance, is a character we'd love to see ...

KEN ANDERSON: Well ...okay. Leave these notes with me and I'll see what I can do.

Ken Anderson

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WALT DISNEY'S HAUNTED HOUSE

The Blood Family Estate

by Leon J. Janzen

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Disneyland's famous **Haunted Mansion** is as much a major attraction today as it was when it opened in 1969. Guests who enter its gloomy interior, hear the somber theme music and ride the "doom buggies" past "999 Happy Haunts" may be aware that it took years of effort to complete the popular ride. Few visitors, however, would guess that Walt Disney was considering a "haunted house" attraction even before his new theme park opened in 1955.

Senior Imagineer John Hench was closely involved with Walt Disney throughout the years of planning, design and construction that led to Disneyland's Opening. He relates a fascinating incident with Walt that occurred during their visit to England while filming some live action film footage. Hench and Disney were guests at the radio studios of the BBC (British Broadcasting Corporation). Walt was offered the microphone, and invited to promote whatever projects he had underway. Hench recalls being surprised (he had no advance notice ...),as Walt Disney told of his interest in the many broken down old "haunted houses" he'd seen in England, and in other countries. Walt spoke with humorous concern for the ghosts that might become displaced as these structures were eventually demolished. "Come to Disneyland," he said over the radio. He went on to describe this idea of his ... a **Haunted House** he planned to build where homeless ghosts from all over the world would be welcome.

In January and February of 1957, members of WED (now Walt Disney Imagineering) had done preliminary work on a story involving "Captain Gore and Priscilla" ... central characters who might haunt the proposed attraction.Disney staff had produced "notes on ghosts"based on research done in Louisiana, and were considering a narration recorded by either James Mason or Peter Lorre. New Orleans had already been selected as the historic background for the attraction. Tests on the feasibility of moving groups of 20, 30 and 40 people in a "walk-through" were done at the Studio (using the Zorro television sets) and tour groups were studied at the Winchester Mystery House. In March of 1957, Walt Disney had decided to turn over further development of his **Haunted House** to one of his first Imagineers ... Ken Anderson.

Ken Anderson describes a series of meetings with Walt (see interview in this issue) in which the **Haunted House** exterior was described, the various rooms within the house were defined, and some of the effects to be seen by guests were conceived. As with most Disneyland attraction projects undertaken by W.D.I., a written synopsis describing the ride is the first step. If the proposal gains momentum, artwork is done of key scenes and possible animation, then models and mock-ups are prepared to test effects and illusions. Walt Disney's ideas (and an introductory narration to be recorded in Walt's own voice) were included in Ken Anderson's written treat-

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The now famous Haunted Mansion exterior, as first conceived in 1957 by Ken Anderson.

ment of September, 1957. What follows is a closer look at this earliest description, co-written by Walt Disney and Ken Anderson, of their 1957 **Haunted House**.

Guests were to leave the clean-swept and orderly Disneyland proper, and walk along pathways lined with "moss-festooned magnolias and southern oaks." Vines and tall trees would shut out much of the sunlight, adding mystery to the area as the visitors passed through wrought iron gates. An unkempt graveyard, with statues that seem to move and unburied bones jutting from the earth, would adjoin the pathway leading through the trees. The "ghost house" would be scarcely visible until guests were close upon it. Faces would seem to appear in the upper windows.

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Once inside, a guide would assist the guests in proceeding... and Walt Disney's voice, seeming to hover above them in the entranceway, would talk of the Blood Family, and explain the tragic history of the house itself: "This is the lakeside estate of the unfortunate Blood family ... it was built about 1800 in the swampy bayous near New Orleans, and was moved here intact because it was such a fine example of early architecture ... we started the work of restoration as soon as it arrived at Disneyland, but strangely enough, the work of each day was destroyed during the night ... the night watchman reported he'd heard eerie screams and seen weird lights ... our house had a tragic and bloody history of unlucky owners who died sudden and violent deaths, which resulted in their unhappy ghosts remaining behind to fulfill the uncompleted missions of their lives ..."

Walt's narration would continue for awhile, assuring us that the house had been made safe for our visit, and explaining why a guide was necessary. The guide, dressed like a butler, would take over in describing some of the historic ghosts within the house. He would mention that there was unusual activity among the spirits because a wedding was about to take place. While still speaking to the group, the guide would deftly avoid "Hairy the Arm" who would grope for him from a sliding panel in the nearby wall.The group of visitors would follow the guide through the seven rooms of the house, viewing manifestations around them as he pointed out the eerie sights and related stories about what was taking place. The guide would vanish (through secret panels into corridors which were actually short cuts around the group) and reappear in order to address them when they arrived at the next scene.

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The Four Poster Bedroom. "It was in this room that countless people died in their sleep, quite consistently. The method ... by the canopy lowering to the bed, smothering the victims. Very ingenious."

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The rooms and corridors within this **Haunted House**, as envisioned at the time by Walt Disney and Ken Anderson, would have showcased a number of ideas and story elements later discarded as the project evolved towards the ride we're now familiar with. The concept of a plot or storyline, with defined characters and a detailed context for the ghosts, was found unnecessary in later years. Without a storyline, planned scenes such as a bedroom with a murderous four poster bed and other "tragic past atrocities of the Blood Family" were not needed. Story elements like the "lost Disneyland carpenter" walled up within the house (because he tried to restore it...) and "Hairy the Arm, the insane brute manservant for the old Blood family ..." were discarded.

The guide describes the infamous Blood Family, in the Portrait Gallery ... and avoids "Hairy the Arm" reaching for him from behind.

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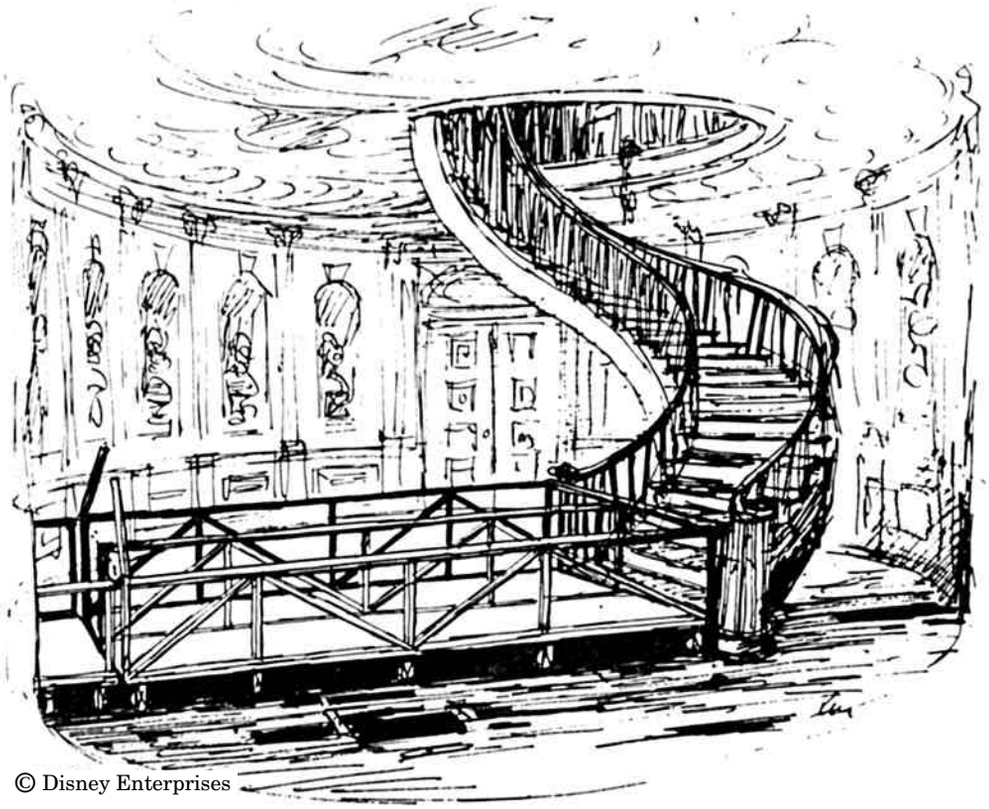

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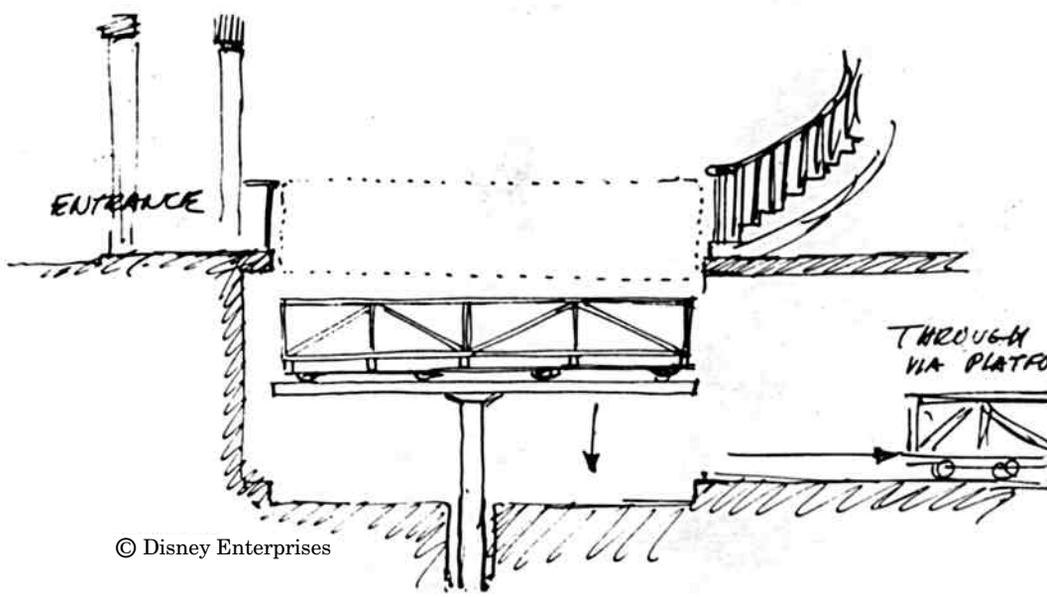
Originally, spirits within the "ghost house" were to be busy preparing for a wedding ceremony with famous ghosts throughout history in attendance. Royal decapitation victim Anne Boleyn's head would have rolled down the stairs (towards us ...) and the ghostly Groom, chained and manacled, would have been "all tied up." References to Disney film characters (like the Lonesome Ghost and the Headless Horseman) were discontinued as the need to tell a story within the **Haunted House** lost emphasis.

There were various designs for secret panels (fireplaces which would slide upward, bookcases which would swing inward) since the early floor plan called for rooms and corridors similar in size and shape to those of an actual mansion. Guests walking through would have been encouraged by their guide to pass from room to room through these passages. This approach was altered as the walking tour became a ride with vehicles. Other effects, such as creaking unsafe floors and col-



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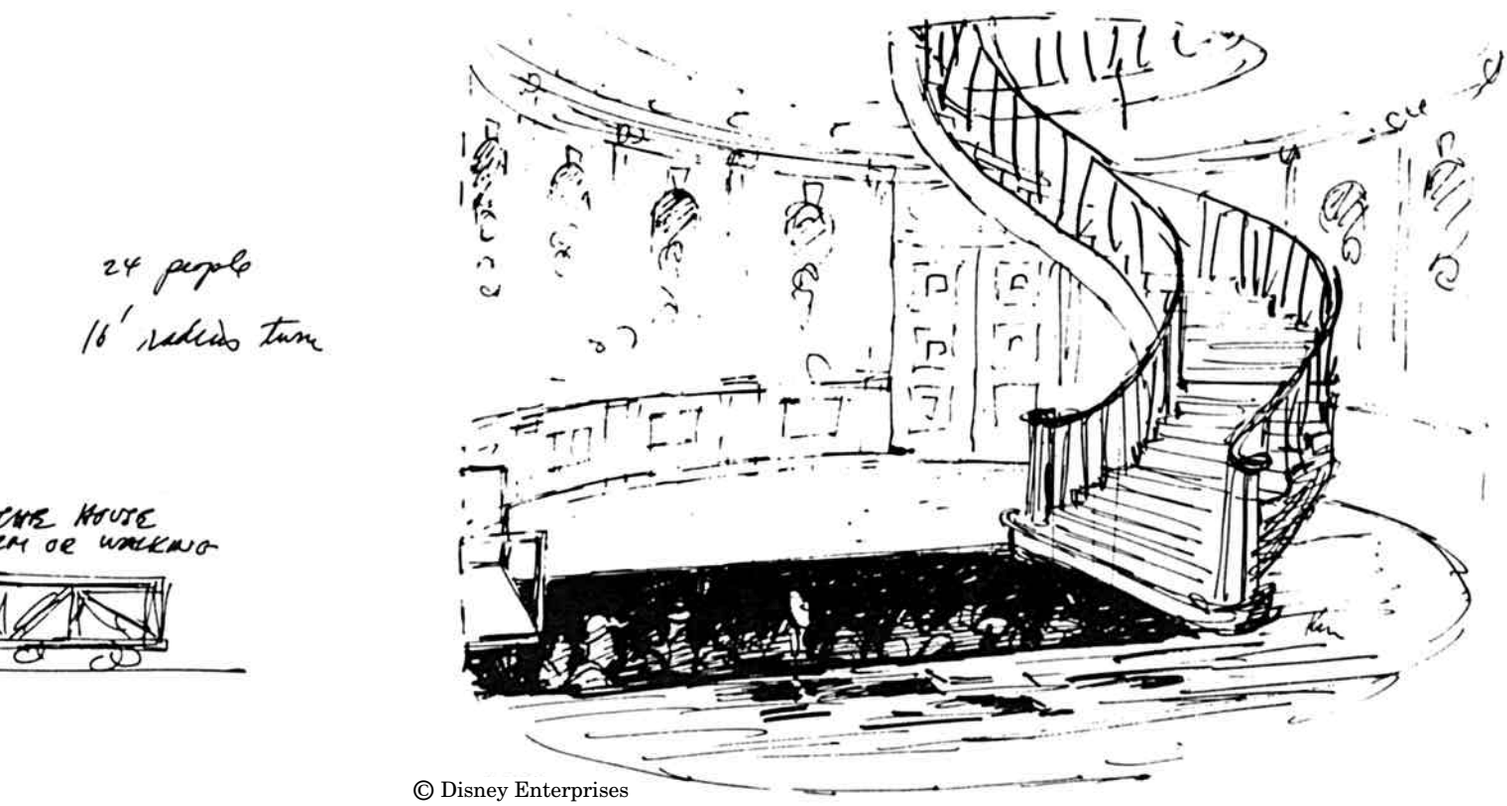
A series of 1957 drawings, by Ken Anderson, showing the conveyance that would have lowered groups of visitors from the entranceway, then moved them throughout the Haunted House.

lapsing ceilings were abandoned for the same reason. Gone too were simpler ideas for sound effects such as clanking chains, roving voices (some who knew the names of visiting guests ...), howling werewolves and lengthy narrations by guides and ghost hosts. As the **Haunted House** exterior became less decrepit, faces in the windows, unburied bones and animated statues in the graveyards became incompatible.

There are a number of ideas and visual effects present in today's **Haunted Mansion** that actually date from the earliest descriptions. Ken Anderson's first drawings of the house exterior (rejected by Walt Disney at the time ...) do portray the southern mansion as eventually constructed in Frontierland. The grounds of the estate include the wrought iron fencing, humorous tombstone epitaphs and the New Orleans locale first thought of in 1957. Plans had always included an eternal nighttime within the house, ghostly images materializing and floating upward out of sight, musical instruments playing overhead ... and ghosts (originally Dracula, etc...) who would have "followed you home." Today's **Haunted Mansion** ride begins with 40 person groups who are escorted (by a butler) into a disguised elevator, hear a narration and view a gallery of animated (stretching) portraits. They descend and walk into hallways with "locked forbidden doors," and are shocked to see a ghost hanging by the neck above a transparent ceiling ... all ideas first documented by Ken Anderson and Walt Disney.



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It's fascinating that today's **Haunted Mansion** does present key scenes that seem to connect back to the original "wedding banquet" story. The first synopsis described a two-storied room with a balcony over a "great hall" where ghosts would be seen along a huge banquet table with a wedding cake and candles,

The early floorplan called for guests to enter the Gallery through the Library's mysterious bookcase ... then see a "dainty girl ghost pursued by a murderous ghost with a knife, with sounds of running feet and blood curdling screams." Both ghosts would appear, then vanish through wooden doors on the balcony above.

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and an "invisible ghost playing a pump organ ..." And, of course, one of the **Haunted Mansion's** most frightening visions has always been that of a ghostly Bride, her eyes brightly glowing from an invisible face ... her red heart visibly beating ...

It's not at all surprising that an attraction like Disney's **Haunted Mansion** underwent many changes in the years it was in the making. By 1959, Rolly Crump and Yale Gracey were at work making the illusions a reality. The shows W.D.I. completed (and the technology they perfected) for the 1964 New York World's Fair had tremendous impact on how all future attractions would be designed. By July of 1964, Marc Davis and others were doing fresh treatments for what was by then called the **Haunted Mansion**. In January of 1965, the project team members included Rolly Crump, Marc Davis, Jack Ferges, Blaine Gibson, Yale Gracey, Chuck Myall, Wathel Rogers and Marty Sklar ... and was not far from becoming the attraction we know today.

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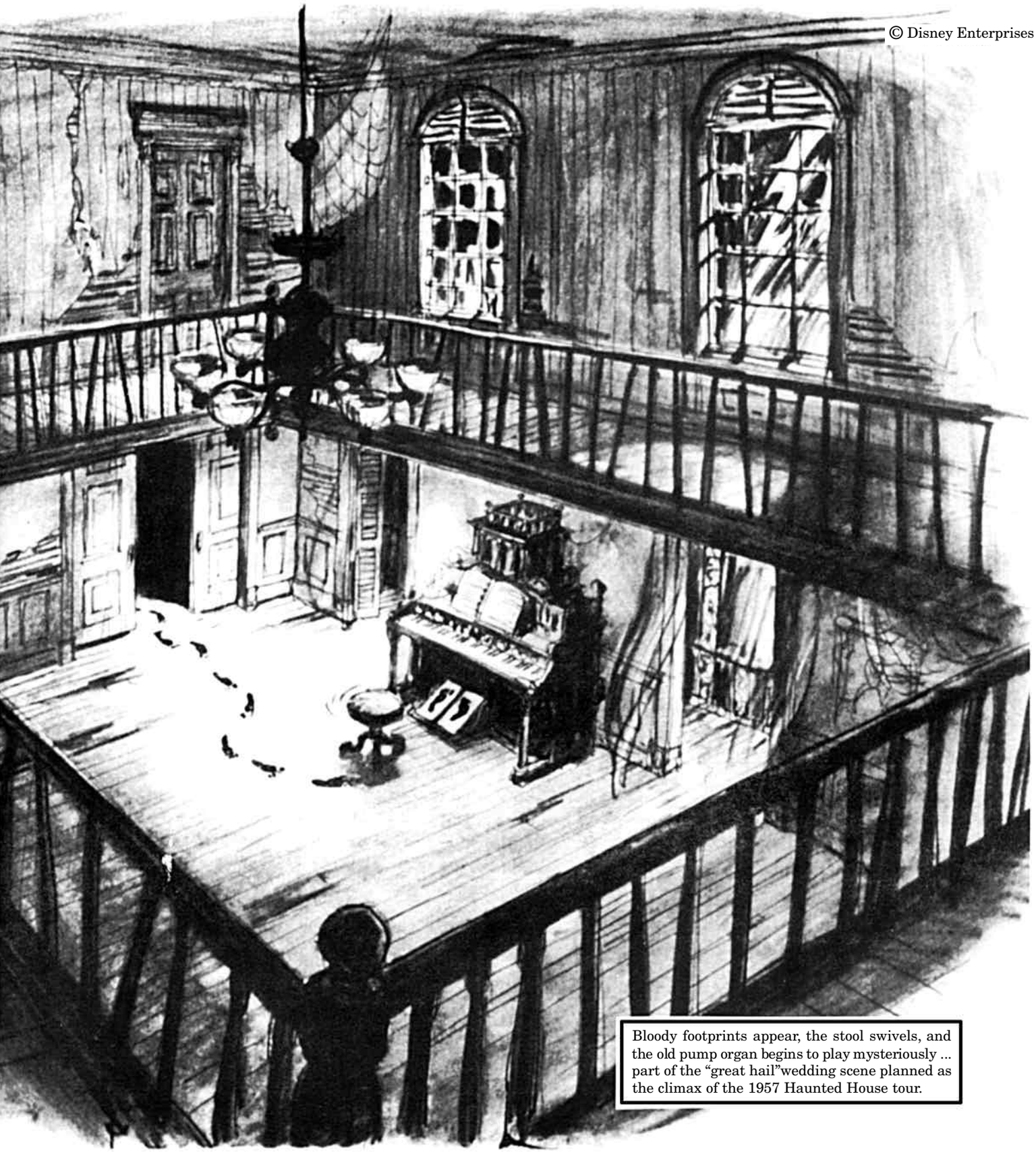

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Bloody footprints appear, the stool swivels, and the old pump organ begins to play mysteriously ... part of the "great hail"wedding scene planned as the climax of the 1957 Haunted House tour.

We'll end this tale with a final quote from the narration (in Walt Disney's voice ...) which would have been heard by 1957 visitors to the **Haunted House**: "the house has proved too dangerous to be lived in, but we have succeeded in making it safe enough for a visit ... it mysteriously remains always night within the house ... the night in which all ghosts are condemned to exist ... we recommend that you stay close together during your visit, and please, above all, obey your guide's instructions ..."

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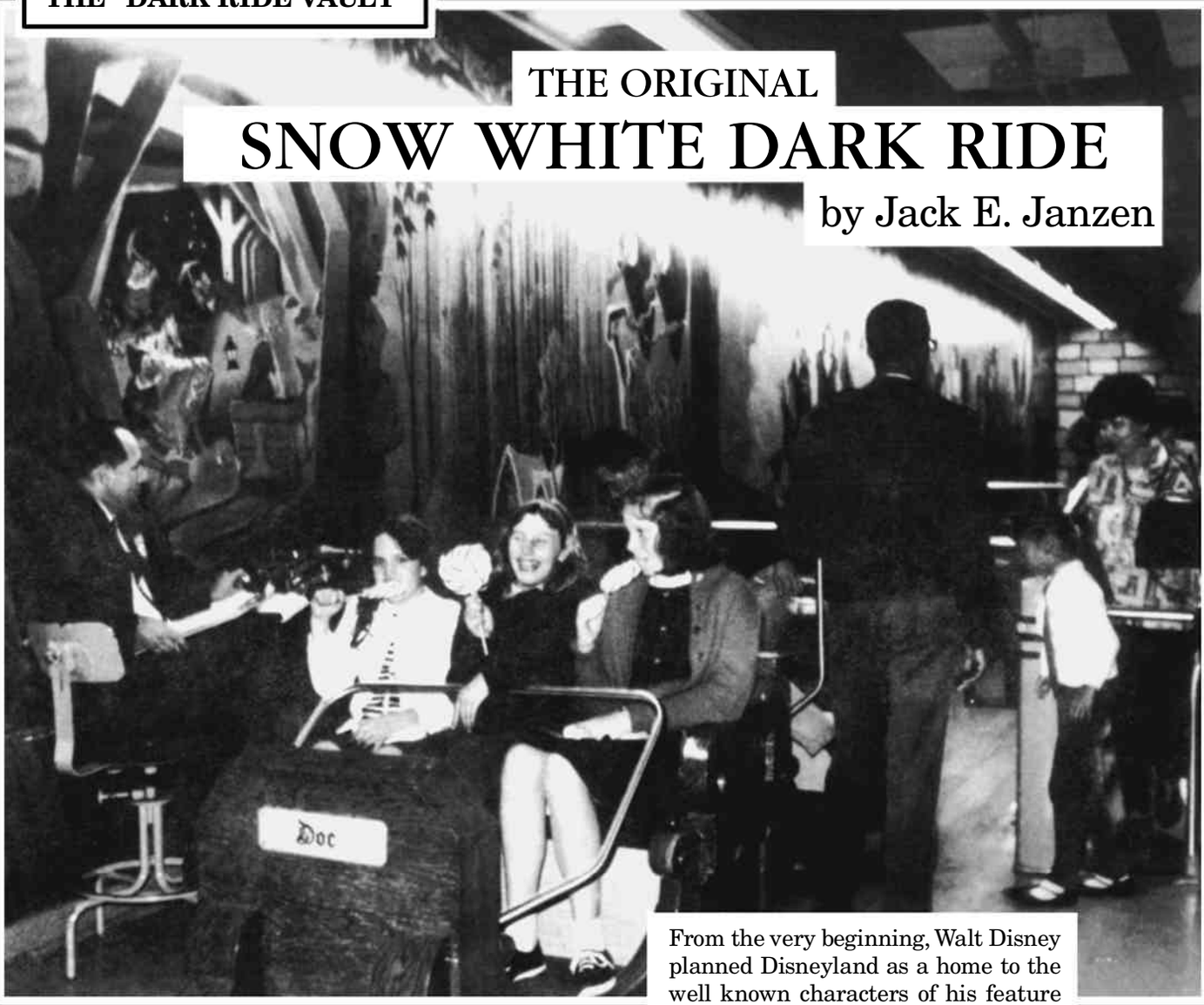
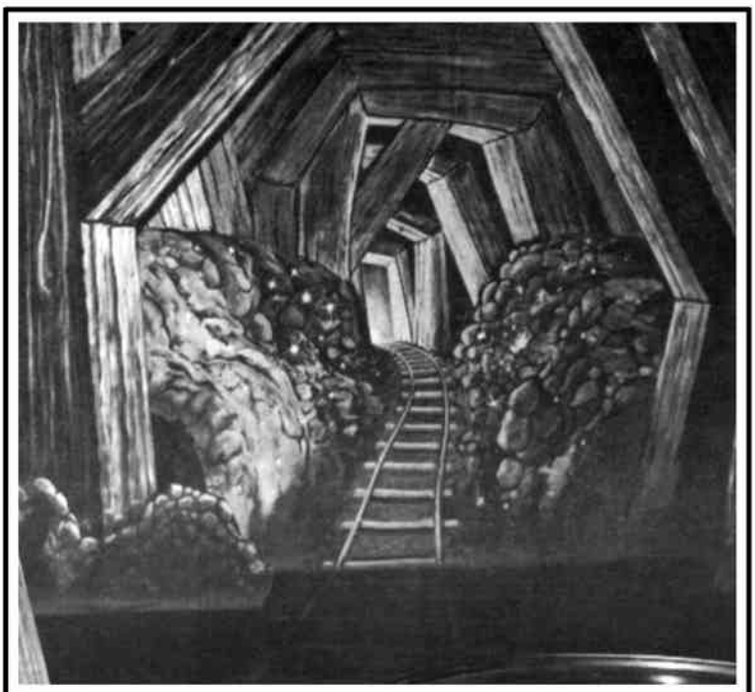
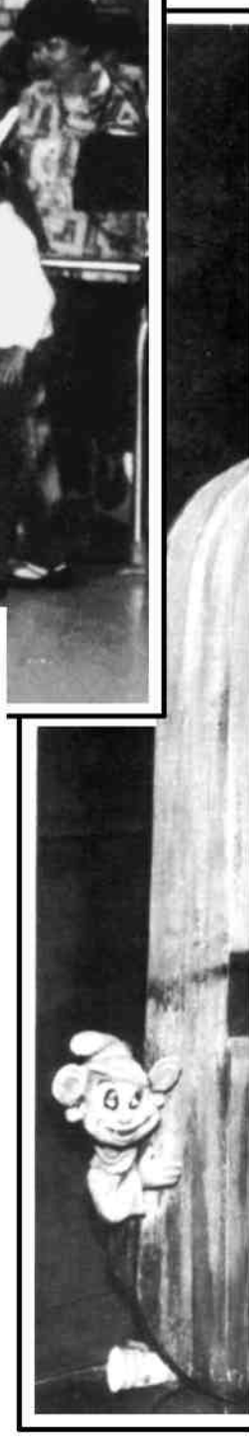
THE ORIGINAL SNOW WHITE DARK RIDE

by Jack E. Janzen







From the very beginning, Walt Disney planned Disneyland as a home to the well known characters of his feature length animated films. The Fantasyland dark rides gave Walt the best opportunity to bring to three-dimensional life many of these personalities and the scenes associated with them ... this time with mechanical rather than cartoon animation. The dark ride format was superior to other kinds of attractions for this purpose, because it offered a controlled environment where storytelling, atmospheric effects, and the viewer could be combined to best advantage. *Snow White and the Seven Dwarfs*, the Studio's first feature length film, was certain to be included as the planning of the Park commenced in the early '50s. Since its opening with the Park in 1955, this attraction has given millions of Disneyland visitors a more personal experience with these favorite characters ... Snow White and her friends, the Seven Dwarfs.

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In January, 1961, a number of changes and improvements were made to the Snow White ride by a team headed by Imagineer Yale Gracey. Additional scene details (mine timbers, tree branches, sound effects such as chirping birds and fluttering leaves) were added and each of the evil trees was given its own lighting. Newly built, and re-mechanized Witch figures were installed in various areas in the ride. These changes upgraded the ride to reflect what had been learned by Imagineering in the years since the Park had opened ... but, from the perspective of the Disneyland guest, the ride was substantially the same as it had been, and remained the same for another twenty-two years.

In 1983, a major remodeling of Fantasyland, under the direction of Tony Baxter, included significant changes to both the inside and outside of the **Snow White** dark ride ... changes that elevated it to an artistic and technological level which now overpowers even the strongest memories we had of the earlier ride ...

As nostalgic adults, we climb aboard today's **Snow White's Scary Adventures** to revisit the "D Ticket" dark ride adventures of our youth. It's difficult for most of us, however, to separate the now beautiful medieval ride facade and queue area, the well developed interior scenes, and the skillfully sculpted AudioAnimatronic figures, from the memories of what we saw and enjoyed when we were kids.

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A 1954 TRACK PLAN OF THE ORIGINAL

Snow White DARK RIDE

D Entrance to the Dwarfs' mine
E Timbers in the mine tunnel
F Mural of the endless mineshaft
G Dopey opens the jewel vault door
H Precious gems in the inner vault
I Deeper in the mine shaft
J The Dwarfs pickaxe by lantern light
K "Beware the Witch"
L Snow White's forest friends
M Cottage or Castle ... which way?
N Vultures overhead
O Gates to Castle of the Queen
P "Go Baaack ... Go Baaackl"
Q Shadow of the Wicked Witch

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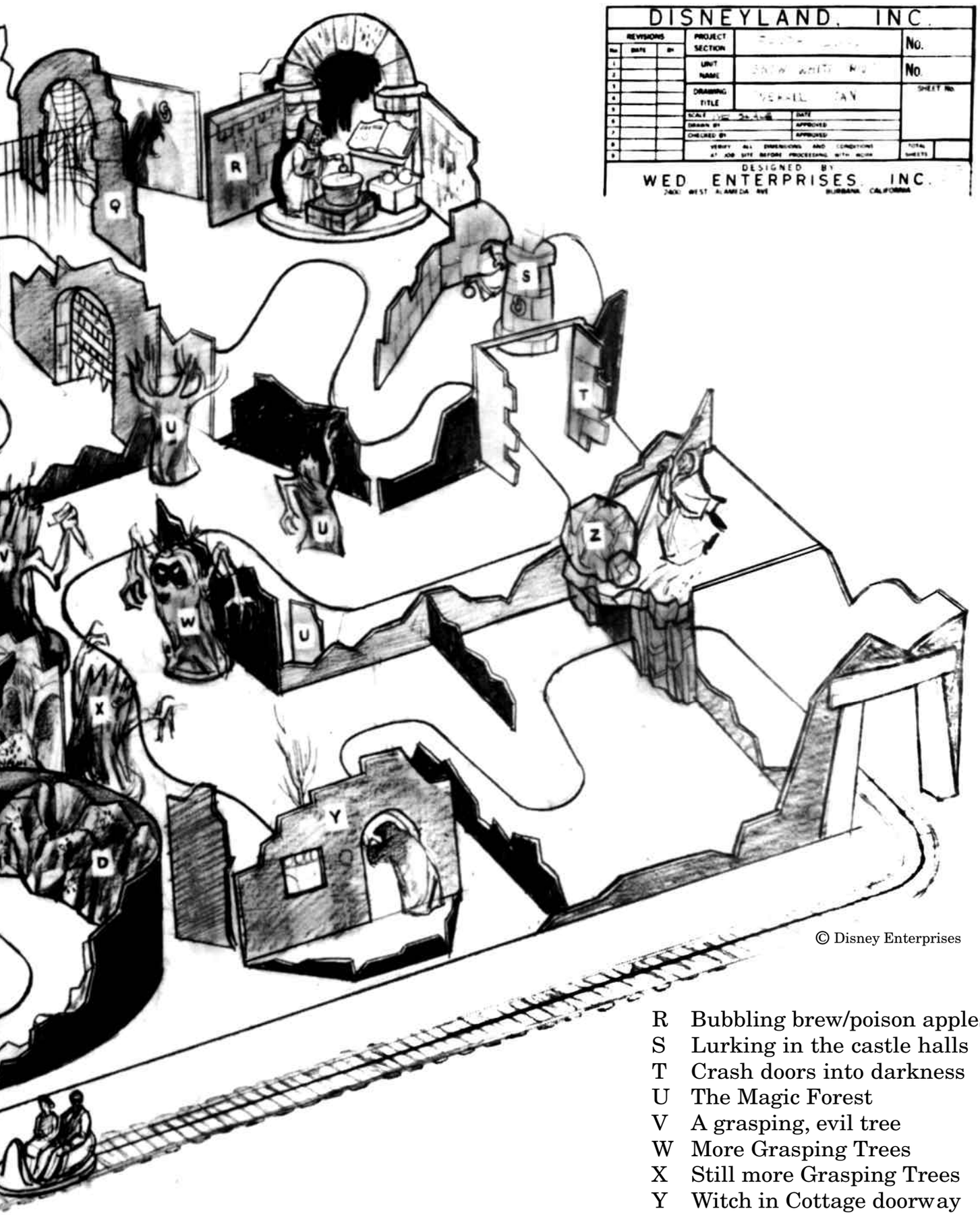

© Disney Enterprises

R Bubbling brew/poison apples
S Lurking in the castle halls
T Crash doors into darkness
U The Magic Forest
V A grasping, evil tree
W More Grasping Trees
X Still more Grasping Trees
Y Witch in Cottage doorway
Z Watch out ... the Witch!

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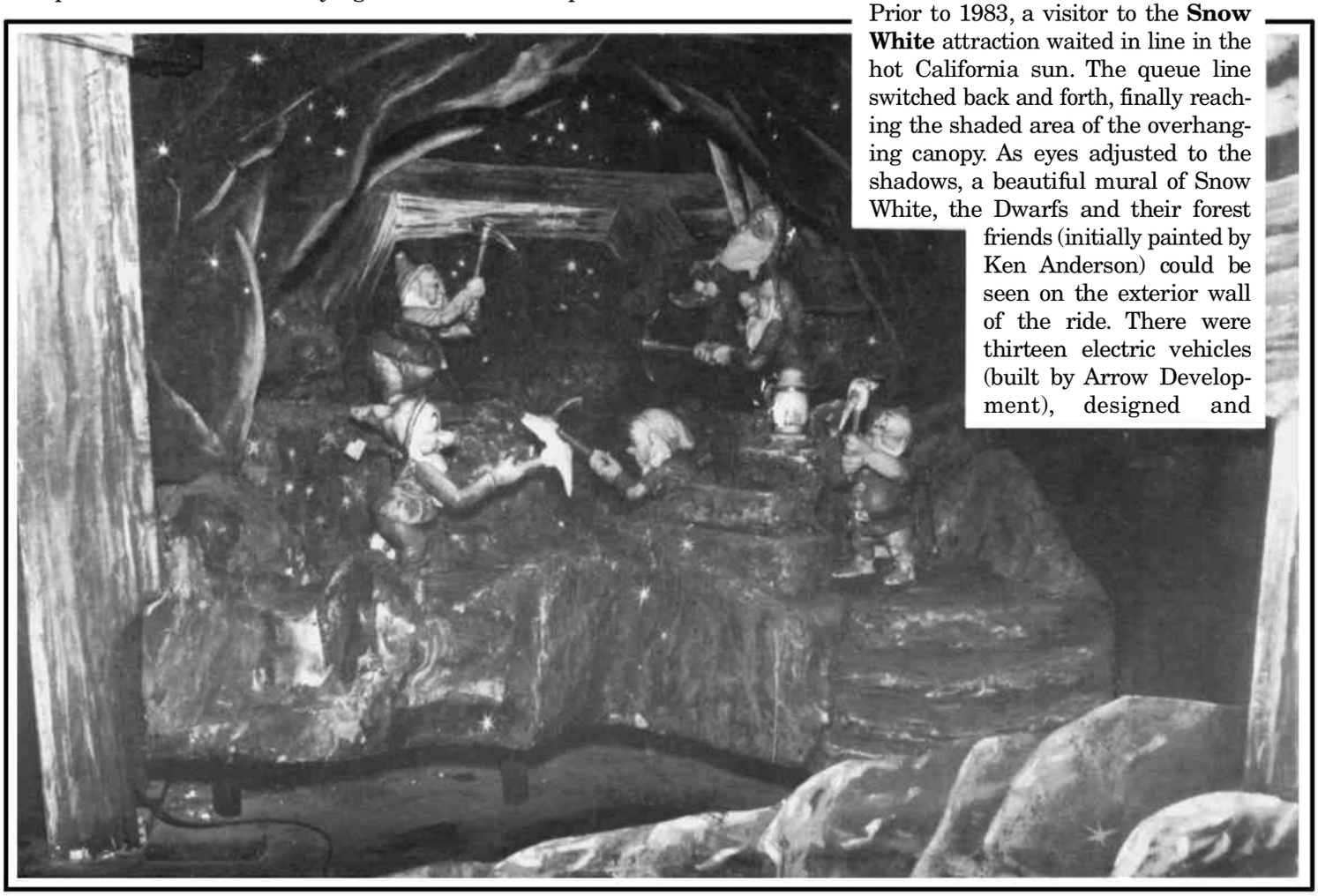
During the creation of the **Snow White** ride in 1954 and 1955, the design and development preliminaries were minimal. Imagineer Ken Anderson had been an art director for the 1937 *Snow White* feature, and was given the job of interpreting the storyline and style of the film as a three dimensional ride. Bill Martin did the layout for the original vehicle track, and Anderson selected the scenes and characters to be presented. According to Ken: "There wasn't a lot of preplanning and artwork done on this ride. We mostly just went down to Disneyland and built it. We were slaving to get it done. Remember, *Snow White* had been done already as a feature film ... the 'look' and the story, and even the key scenes were already thought out. We knew the theme, and we knew how much space we had, so we just devised a trackplan and started in. You had these various scenes in mind, and you had to make three-dimensional versions. A lot of it was done with 'flats' ... dimensional cutouts ... and we would go in and paint these things ourselves. You knew what they were, and they had to be drawn up and painted." Within the space available, Ken and his team members were to pack as much of the feeling of the classic film into the ride as possible. The main difference between film and ride was, of course, that Disneyland visitors wouldn't just watch the show ... they would be in it.

To create this cartoon world in "the third dimension," plywood cutouts were given the profile of trees, rocks, cottage and castle ... and of course, recognizable Disney characters. Black light paint was liberally applied to define the figures and add detail to the atmospheric elements. Some key figures and scene components (such as forest animals, foreground trees and animated characters) were built in half and full round to enhance their impact on the viewers. Many of the techniques employed in Fantasyland had been used in carnivals and amusement park spook houses for years, but the higher entertainment standards (and a generous dose of Disney magic ...) established these dark rides at a level of quality that had not been seen before.



Prior to 1983, a visitor to the **Snow White** attraction waited in line in the hot California sun. The queue line switched back and forth, finally reaching the shaded area of the overhanging canopy. As eyes adjusted to the shadows, a beautiful mural of Snow White, the Dwarfs and their forest friends (initially painted by Ken Anderson) could be seen on the exterior wall of the ride. There were thirteen electric vehicles (built by Arrow Development), designed and

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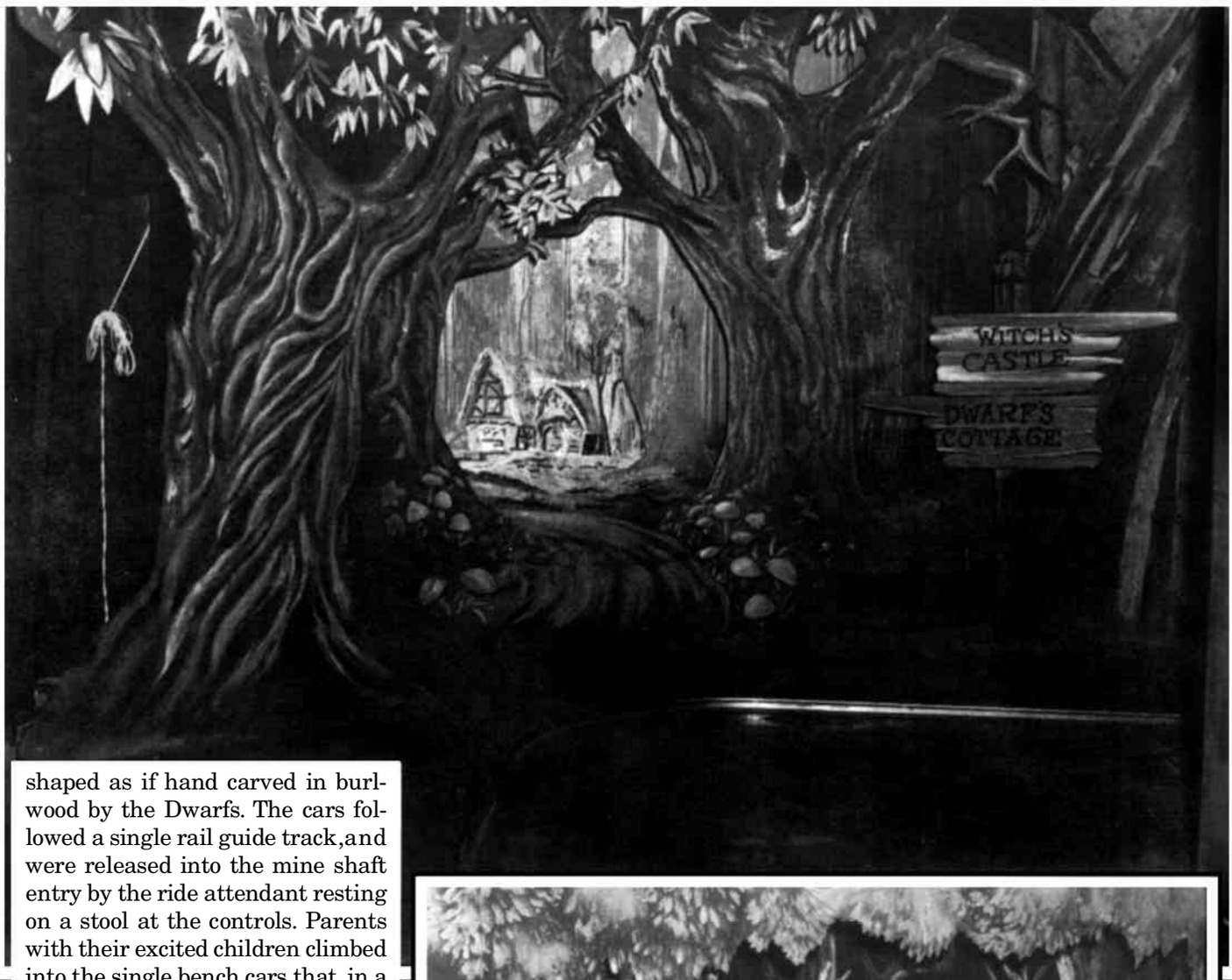

shaped as if hand carved in burlwood by the Dwarfs. The cars followed a single rail guide track,and were released into the mine shaft entry by the ride attendant resting on a stool at the controls. Parents with their excited children climbed into the single bench cars that, in a pinch, could seat three teenagers. Ridership volumes increased when these cars were later replaced with the double seated vehicles of today. The earliest cars lacked the ever-present lap bars ... riders were encouraged to stay in their seats by a rope hooked across the door of the vehicle.

The early ride began amid the rough, confining timbers and beams of the Dwarfs' diamond mine. Dopey, the most recognizable of the characters, was the first of the Dwarfs to greet guests in the mine. He smiled as he peeked from behind the huge wooden door as the cars entered the jewel vault ... his silence and his playful expression made him all the more familiar. Later in the ride, he appeared again, pointing to the sign that warned of the Wicked Witch.

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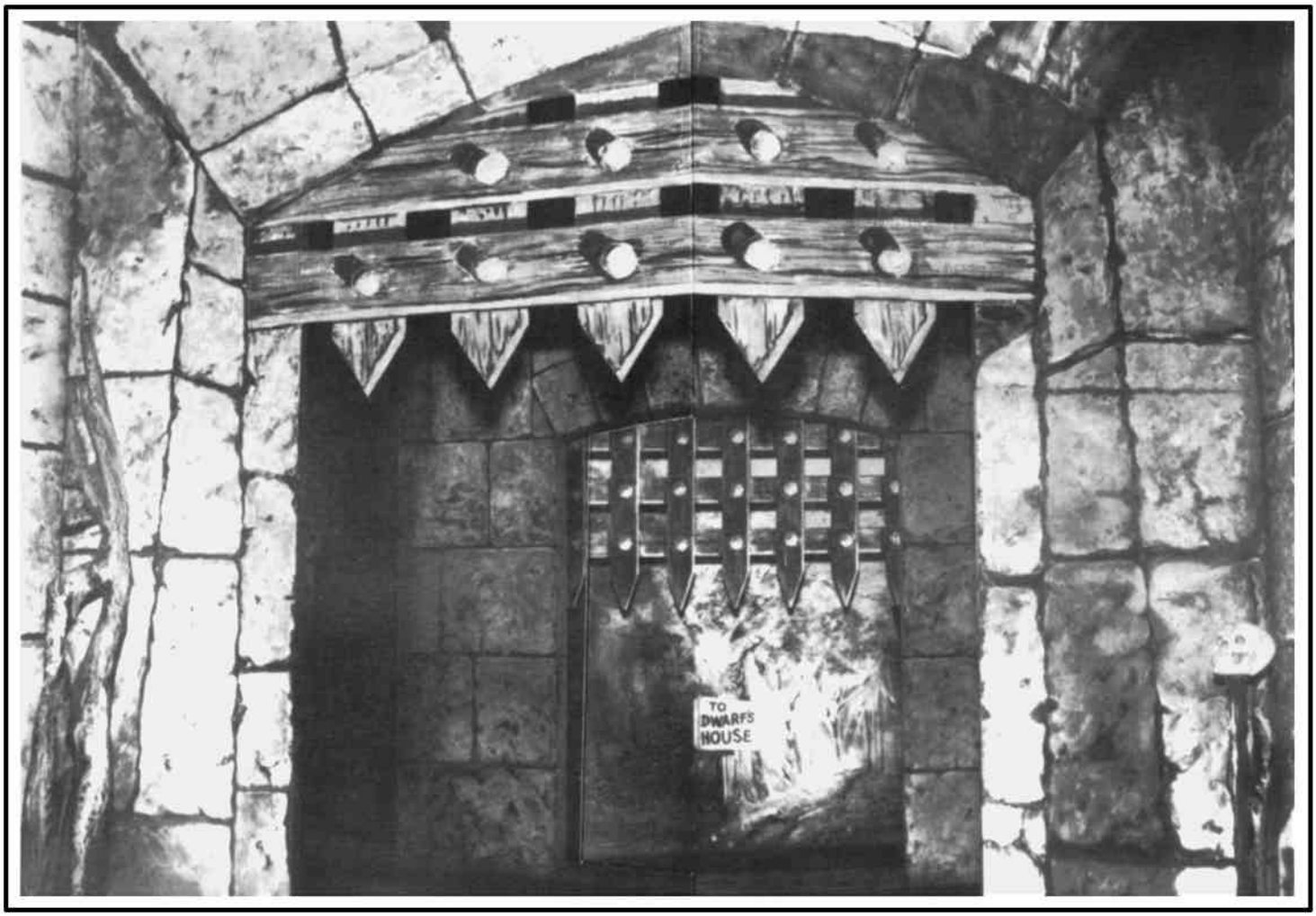

In one of the major scenes within the jewel mine, Sleepy dozed in a rocky niche while the other five Dwarfs worked diligently by lantern light, freeing sparkling gems from a large mound of ore. Simple, piston-like animation was employed to move the workers up and down, while at least one Dwarf turned from side to side. As the car exited the mine, Snow White's forest animal friends greeted guests. At the next corner, to the dismay of the riders, the car followed the sign to the Wicked Witch's Castle. The vehicle's momentum swung it away from the warm and inviting cottage of the Seven Dwarfs, seen in a clearing through the forest.

The original dark ride largely depended on two dimensional "flats" and painted images. Although, in themselves, these creations were simple and innocent, they became very effective when combined with areas of darkness, use of black light, sharp turns and the careening speed of the cars. As Ken Anderson put it: "You didn't need a lot of animation because you were moving. You were going so darn fast that what you did was supply the movement for the characters." Certain timbers and beams of the mine were dimensional as you passed beneath them in a doorway. Others lining the corridor were only painted representations. The forest scenes were artfully portrayed on the wall, with one or two of the foreground trees sculpted in-the-round. As the car moved away from the safety of the Dwarfs' cottage, a dramatic change in the painted "profile" rocks and vegetation could be sensed. What had been the cheerful forest home of deer and bunnies quickly became dead vines and exposed, twisted tree roots. The feeling that something was amiss was soon confirmed as the menacing plywood teeth of a dark and sinister castle portcullis came into view.

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The star of the second half of the ride was the scariest and most foul of the major Disney villains. In the timeless story, the chillingly beautiful Queen transformed herself into an ugly hag in order to destroy the object of her jealousy ... the lovely Princess, Snow White. This evil was effectively portrayed for new generations of small children in Disneyland's **Snow White** ride.

Within the Queen's castle, images materialized out of the dark as the car twisted and turned, avoiding one danger, only to be confronted by another. With the exception of tables, stone benches, glass bottles and vials, most of the castle of the evil Queen was two-dimensional. Still, it was ominous and very convincing for visitors who were carried quickly through break-away doors and layers of dungeon "stone." Vultures leered hungrily at passengers that rolled beneath their lofty perch. Castle gates closed, denying escape from the evil place while skeletons, chained to the wall or reaching through bars, gave warning ... "GO BAAACK ... GO BAAACK." Behind a huge spider web, the silhouetted shadow of the Witch could be seen moving through a castle archway ... a chilling hint of what was in store. With another twist in the track, riders were confronted by a full figure of the Matriarch of Evil working her dark magic over a bubbling cauldron. The Witch, using a recipe from an ancient book of spells, concocted a potion of poison into which she would dip an apple. Having observed the Queen working her terrible magic, the car fled the castle.

The Witch appeared several more times, behind a column or in a doorway, offering the poisoned apple. The vehicle lurched on into the climactic (and most dimensional) segment of the attraction. Its weaving motion took it through a grove of menacing and maniacal trees with gnarled faces and mouths gaping ... stick fingers clutching. One large tree (over 7 feet tall) was in motion and seemed about to reach for people in the passing cars. In her final appearance, the Witch attempted to pry boulders from high on the cliff-top onto the cringing people in their vehicles, below ... a cackling laugh ... a flash of lightning ... a crash of doors ... and it was back out into Fantasyland.

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The current "**Scary Adventure**" begins in the Dwarfs' cottage ... Snow White and the Dwarfs are singing the Yodelling Song with Grumpy playing the organ, and everyone is happy. Then it's outside the cottage, past the "forest friends," and off to the mine. The Dwarfs' mineshaft has less emphasis in the present ride than it had in the original. Kegs of jewels and an ore car overflowing with glittering gems have replaced the long, twisting tunnels of rock and timber once populated by the hard working Dwarfs. The car exits the mine through crash doors and enters the Wicked Queen's chamber. In both the original and the current versions, the first half of the attraction, though different in plot, seems lighthearted and pleasant. Whether digging in their mine or yodeling in their house, the Dwarfs are a cheerful lot and so are the Park guests proceeding past.

Though completely redone in 1983, the sequence and composition of the scenes in the second "scary" half of the ride remain substantially the same as in the original. There are many changes to consider, however. An additional one hundred feet of track was installed which allowed broader sweeping curves within the ride and extended it into some back room floorspace not used before. Sophisticated animation effects and deluxe sculpted figures have replaced the more innocent cutouts to provide a ride with much more for the eye to behold. Scenes are larger, with more light, and the smooth, more direct path of the cars allows appreciation of details ahead. And, finally after several decades, Snow White herself participates in the attraction ...

Ken Anderson described a concept in the original ride that was never really successful: "One thing we intended was that everybody on the ride would understand that they were Snow White. As you rode the attraction, you were taking Snow White's place ... you were the girl that was

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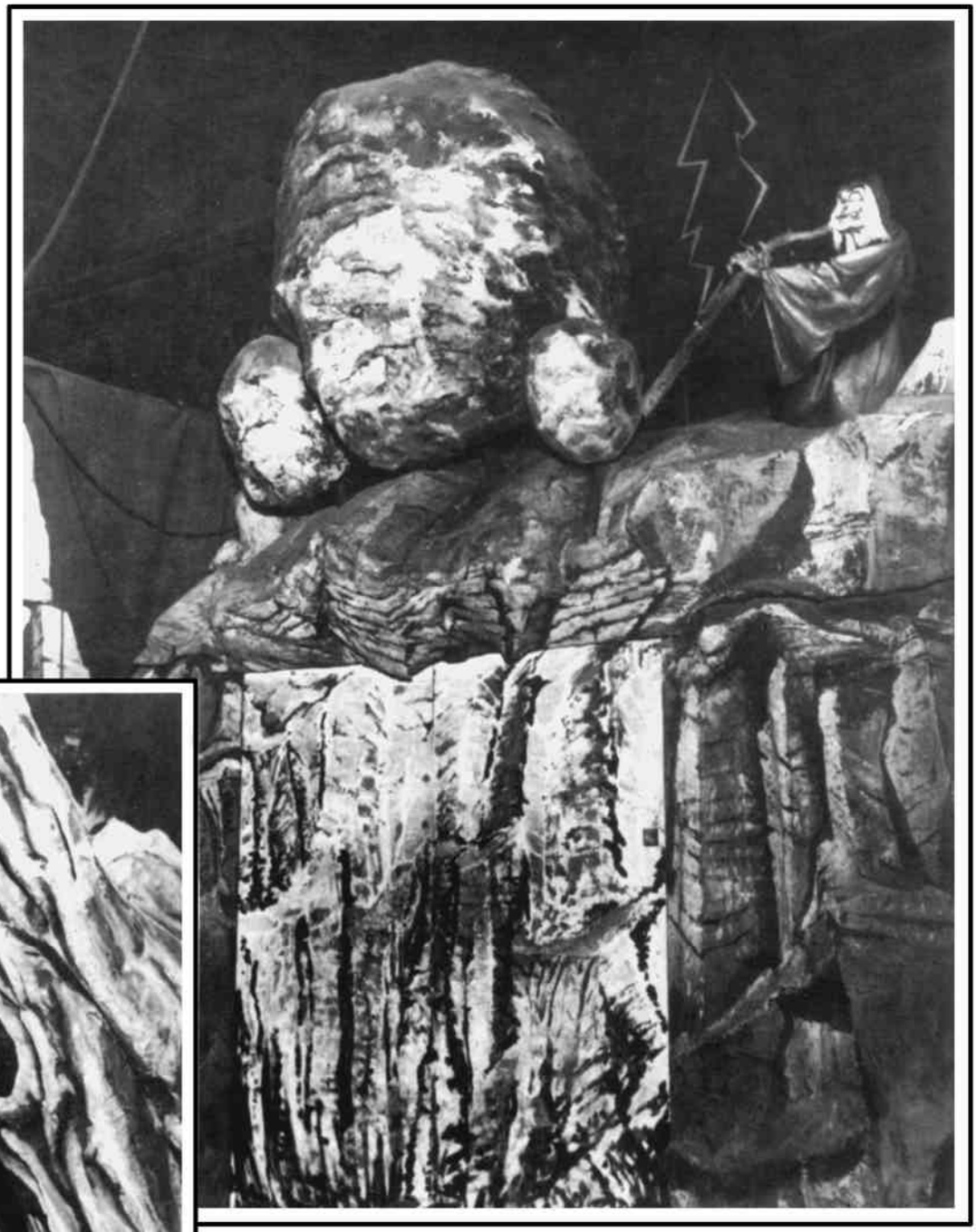

being threatened. And nobody got it. Nobody actually figured that they were Snow White. They just wondered where the hell Snow White was ... One of the biggest reasons we had for redoing it in 1983 was to put Snow White in there ... which we did."

The old ride, with its very limited animation, glow-in-the-dark effects and "herky jerky" action of the suddenly turning cars, may not have fit in the Disneyland of today. Today's audience demands a more sophisticated entertainment ... but the old ride was more truly a "dark ride." In the dimly lit mine tunnels we lost our direction, and were all the more susceptible to the frights that were to come at us out of the dark. We may not have understood that we were supposed to be Snow White in the original ... but we did feel more threatened by the Witch, the Evil Forest, the castle with its skeletons, the twisting and confining mine tunnels, the looming boulders ... and the dark!

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MAIN STREET MAILBOX

"Every time I read The 'E' Ticket, my mind spirals into time travel to the Disneyland of the early '60s ... days of' lighter crowds, shorter trees and calm warm August afternoons in Tomorrowland. The artwork in the 'Hub' article and the 'Lost Photos' take me back to more innocent times at the Park. The photo of the Mine Train reminds me when the rocks and sound effects would 'start up' a few seconds before every approaching train. Readers of' The 'E' Ticket may be interested in the plastic HO 'Aero Train' sets again being offered (for around $80). This is a model of' the prototype Walt used as a guide for Disneyland's 1956 View-Liner train. Write for info to: RARA AVIS TRAINS, 5650-H Imhoff, Concord, CA 94520. Pass it on..." - P.N., El Macero, CA

"I often wish I could have visited the Monsanto House of the Future, but my first visit to Disneyland was in 1980, and there was no Monsanto House. Your in-depth articles and pictures are as good as being there. Your 'cut-away' drawings are great too." - S.A., Sacramento, CA

"The story on the walk-through in the Disneyland Castle was fascinating (Issue #10) and the readers' letters, in response (Issue #11) even more so. The crazy thing is that I never went to Disneyland until 1978 (I had a deprived childhood) but I seem to vaguely remember the older Sleeping Beauty dioramas, too! Maybe I'm remembering something I saw on the original Mickey Mouse Club (?) in one of' their reports from Disneyland." - D.H.S., Redmond, WA

"Please send me the latest issue of your fine publication. The last one I have is #11 ... I think the one I want has the Monsanto House of the Future, #12? Usually you send a form informing me of' the latest issue. I'm not a regular subscriber, as I only get one issue at a time. I've been collecting Disneyland for about eight years and I really enjoy The 'E' Ticket.Enclosed is $6 which I hope covers me for your latest issue." - J.T., Grass Valley, CA

... Sorry, Joe. Things have become just too complicated to remind non-subscribers when the next issue is ready. You're welcome to order them one at a time, but only paid subscribers will be included in the first mailing and be assured of receiving The "E" Ticket still warm from the printer ...

"I recently had the opportunity to purchase Issues #11 and #12 of The 'E' Ticket and I must say that they are delightful. Enclosed is a check for the back issues. I want to let you know that I have some rare Disneyland items and if you would like to use them in a future issue, please let me know. Can you provide information about these Disney conventions I've heard about?" - H.M., Granada Hills, CA

...The National Fantasy Fan Club will have their next show on July 19, 1992, at the Hyatt Regency in Garden Grove, CA. The Mouse Club will be at the Disneyland Hotel on September 12, 1992. The "E" Ticket will have a display booth at both of these Disney collector's events ...

"I read about your magazine on a computer bulletin board, and I would like to subscribe. I'm looking forward to receiving my first issue." - H.S.C.,Cambridge, MA

...We're getting quite a bit of mail because of these computer/bulletin boards. To those of you who have shared what we're doing and spread the word for us on your terminals ... Thank You ...

"Issue #12 was another delight, filled with mouth-watering photos, articles and illustrations that really hit home for a fan of the Park like me. Ward Kimball's interview was another in the series of pieces on the people who made the Park what it is, which The 'E' Ticket has been showcasing during the past few issues. These profiles are among your gems and I look forward to further installments. I second whoever asked for a look at the Monsanto Inner Space ride ... one of my old favorites." - D.G., Los Angeles, CA

"I'm glad you could use my 'lost photos' (and that I won an Annual ...). My stepsister went to Disneyland in 1956, and I asked her last Christmas if she had any photos. She said she would look, so let's hope. I really enjoyed the Firehouse Five Plus 2 ... it was nice of Ward Kimball to provide you with his time and memories. Though I had been through the Monsanto House of the Future as a kid, your article provided information that helped me remember. The 'E' Ticket seems to take forever to arrive, but quality can't be rushed, right?" - S.P., San Francisco, CA

"I'm an avid Disneyland buff, and the information which your magazine covers is just the sort I crave. The research you've done for your articles is really impressive. I'm writing, however, to report a problem. I've heard that you have completed and released Issue #12. I subscribed at the Disney show on July 21, and picked up all the back issues you had available at the time. Unfortunately, I haven't yet received #12 and I'm getting a little anxious. I changed addresses around November, and I sent a change of' address. My mail is still being forwarded so that may not be the explanation." - R.S., Ramona, CA

... Because of the mailing method used by The 'E' Ticket, the Postal Service does NOT for-ward mail with obsolete addresses. We try to handle changes of address promptly, so everybody, be sure to let us know if you move ...

"I am a real fan of Disneyland and its history. I worked for Disneyland for five years as a cast member. My grandfather also worked for Disneyland, was hired the day before the park opened, and knew Walt personally. I was recently in an antique store in Wichita and found your address. Please send me info about your magazine so that I may see what you're all about." - M.S., Wichita, KS

"I really enjoyed the story on Ward Kimball. It offered us (Disneyana fans) an insight into one of Disney's 'nine old men.' He is a man of many talents. The 'E' Ticket reminds me of a TV set that lets its readers tune into a Disney show or Disney-related program from the past. How about a story on the Disney Archives?" - K.R., Hewlett,NY

... About Ward Kimball ... that's an understatement! Dave Smith, of the Disney Archives, helped us with a deluxe interview back in 1988. It was recently reprinted in two issues of The Mouse Club newsletter (call Kim and Julie McKuen, for more information) ...

"I just found out about your magazine, The 'E' Ticket. I wish I had known about it sooner, and I was wondering if it was possible to become a subscriber. I got the back issues of your magazine from Golden Apple Books, in Los Angeles. I used to work at Disneyland, in the Main Street Magic Shop. If you ever do an article on the Magic Shops of Disneyland, let me know." - K.H., North Hollywood, CA

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"Bonsour! What a coincidence. I just got, two months ago, a commemorative pin from Disneyland for the House of the Future. I knew that attraction was closed by now, but I was wondering what was the point of that attraction. And just a week later, I received the issue of The 'E' Ticket! The Lost Photo Contest looks better and better. Aurevoir." - D.R.,Boulogne, Billancourt, France

"I am so glad I discovered your publication! I first visited Disneyland in 1957 and I have never forgotten the delight I felt that year, at 9 years of age. Walt Disney and Disneyland have been a major, positive influence on my life and I look forward to each issue to reminisce and to be delighted anew by your well researched and interesting features." - V.B., Woodland Hills, CA

"I have recently acquired Issues #1 through #5 of The 'E' Ticket, and the 1988 Annual. I enjoyed the covers of the early issues, the information on Knott's, Marineland and P.O.P. and didn't they have the best toys at the Park, back then? I also received the 'Emporium Annex' from before Issue #7. It was a good idea, I thought, and your articles on editing and collecting were very good. You should reprint them in your next annual. Issue #12 had an excellent cover. The Firehouse Five and Monsanto stories were very well written and the picture quality was great. Part II of Walt Disney's Live Steam Legacy was incomparable to anything you have done before. I wish the Ward Kimball articles could have been longer. A very professional looking issue." - M.B., Portland,OR

"How do you do a sequel to Walt's backyard railroad? By having Ward Kimball's story. I just finished #12 and was once again stunned by what information was printed. Being a railroad buff and having a backyard electric train, the issue was superb. It gets better every time I read them." - D.T.,Buena Park, CA

"It's nice to see Ward Kimball and stories of him and Walt Disney in The 'E' Ticket. I really enjoyed, however, the Monsanto House article. That was such a prominent attraction and not always open in the last years, but you always noticed it! Great job! Here's my renewal ... life isn't complete without The 'E' Ticket!" - M.C., San Francisco, CA

"You can save yourself the job of writing that lengthy subscription renewal letter ... just tell me my subscription is expiring, give me a box to check off, and I'll send a check! If you publish it, I'll buy it!" - A.C., Los Angeles, CA

... we wish it was as simple as that, Andrew. We wish everybody was as convinced as you are, and as quick to return their renewal. We value (and need) every reader we've got and we hope our letters help some of them subscribe again ...

"I received Issue #12, one of your very best, on Christmas Eve ... what a nice Christmas present. Your production quality improves with each issue. Are you phasing out the Emporium classified ads? I hope not, but I'm suspicious that you might be since it was included only as a 'stuffer' and the renewal/comment form no longer includes a section for ads." - J.G.,Birmingham,AL

... The "Emporium" pages, with ads from readers, got bumped out of our last issue, to make space for Park photographs. In the last few issues, we seem to have had more information, artwork and photos than room within our format. We'll let you know if the "Emporium" pages return, someday ...

"You surely know by now that your readers dig the rare insights The 'E' Ticket provides into the very early days of Disneyland. I hope you are planning to push beyond 1960 in future issues. Walt Disney's active role in the Park spanned only 11 years from opening day in '55 till his passing in '66. 25 years have gone by since then and I think the 'early days' focus of The 'E' Ticket could easily expand to cover the remaining years of Disneyland during Walt's lifetime. Those last years were some of the Park's most expansive and inventive. Let's see some coverage of 'New' Tomorrowland circa 1967. I'd especially like to see a cover story on that beloved lost classic of yesteryear – Adventure Thru Inner Space." - S.Z., Culver City, CA

"Just a thought. I know your efforts are directed to that mythological era of our childhood, the Disneyland of the '50s and '60s. However, given the tentative Disney plans for the 'Disney Resort' and 'Westcot,' even the Disneyland of today may be a relic soon. Don't know exactly what this means but an 'historical' era may soon be 1955 to 1995. I wonder if there's anything we need to capture while we still have the opportunity?" - R.O., Santa Cruz, CA

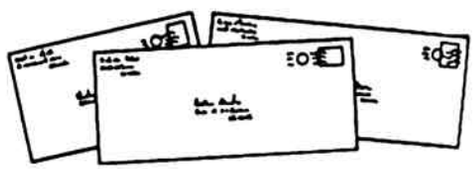
...We agree (so do a lot of people we know) with what you're saying, Rory. We've felt, so far, that the earliest information has priority right now. The Disney people do the best job of any corporation in existence in respecting and preserving their past ... but they have to change and meet today's market to stay in business. Preserving facts, experiences and photographs of our favorite Park, as it changes, is the responsibility of all fans and collectors, and of publications like this ...

"Another hit issue! The Firehouse Five Plus Two! I should pass along that Fantasy Records (2600 10th Street, Berkeley, Ca. 94704) has re-released all of their albums on the Good Time Jazz label. There are so far two compact discs: 'FH5+2 Dixieland Favorites' (FCD-60-008) and 'The FH5+2 Goes South' (GTD-12018-2). Also, did you know that Imagineering produced a cloisonne pin featuring the Monsanto House? It's high on my list of ones to acquire. I'm always glad to see more about Ward Kimball and his railroad. I wish your story had covered more of the nuts and bolts ... history that is ... yes, I realize that The 'E' Ticket is really about Disneyland, but don't leave out the details, please? Kimball's depot is not the only railroad item to survive from the *So Dear To My Heart* Disney production. The "Inyo" vintage steam locomotive seen in the film is now in the Nevada State Railroad Museum in Carson City. It also appeared as the *Texas* in Disney's *Great Locomotive Chase*. I'm looking forward to more stories about the rails of Disneyland. What about Nature's Wonderland, Casey Jr., the Monorail, and even Big Thunder? Maybe when you get all the Disney railroad stories done, it would make a great annual?" - R.C., Pleasant Hill, CA

"How about a story on all the upgrades for the various rides and attractions? I know that Mister Toad, Peter Pan and Snow White went through several changes in the '50s and '60s, as did the Jungle Cruise. Also a layout for the Babes In Toyland Village would be interesting. Edit some of the 'how great The "E" Ticket is' guest letters to give room for more informational comments. It's great though, so don't spoil it!" - T.B.,Anaheim, CA

... good ideas, Tony. How about a close look at the original Snow White dark ride?" ...

"You really get to the heart of what I love about Disney: The minds behind Disneyland, and a close look at what they created. Beyond all the 'magic' hoopla lies some very good and even very important ideas. You celebrate, as well as preserve, that spirit. Sign me up forever. P.S. leave the news and reviews to other publications ... this is serious cultural history!" - M.S., San Francisco, CA



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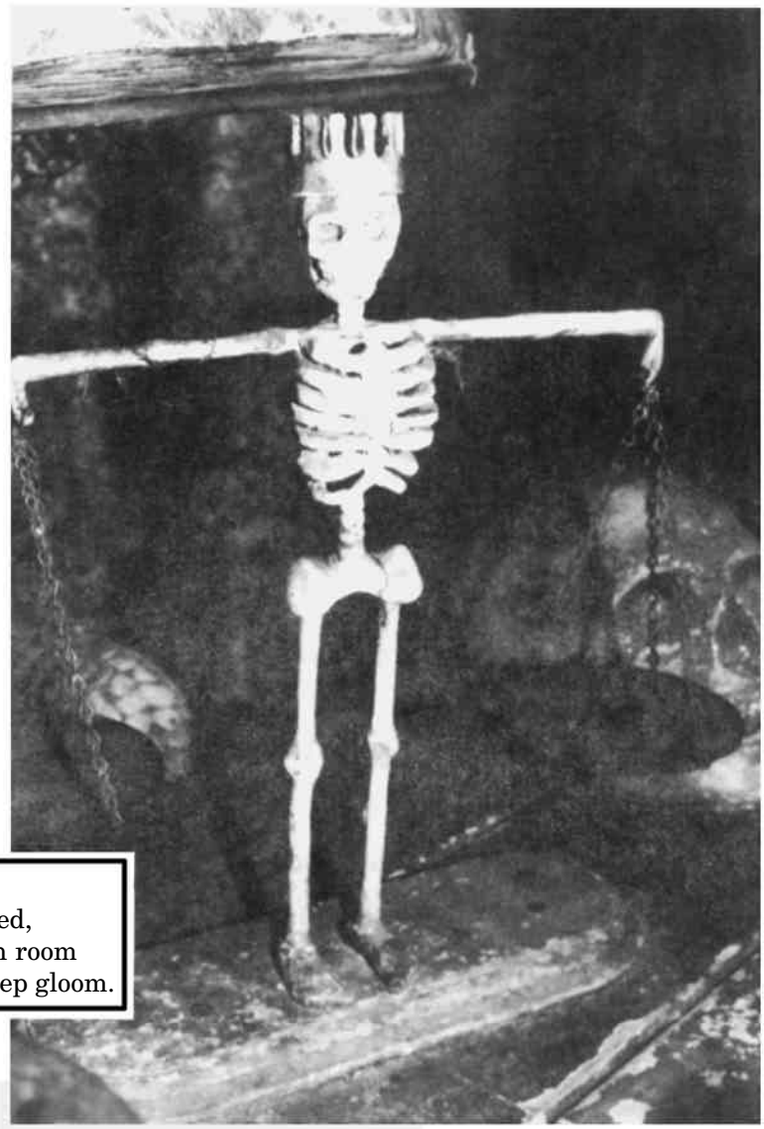
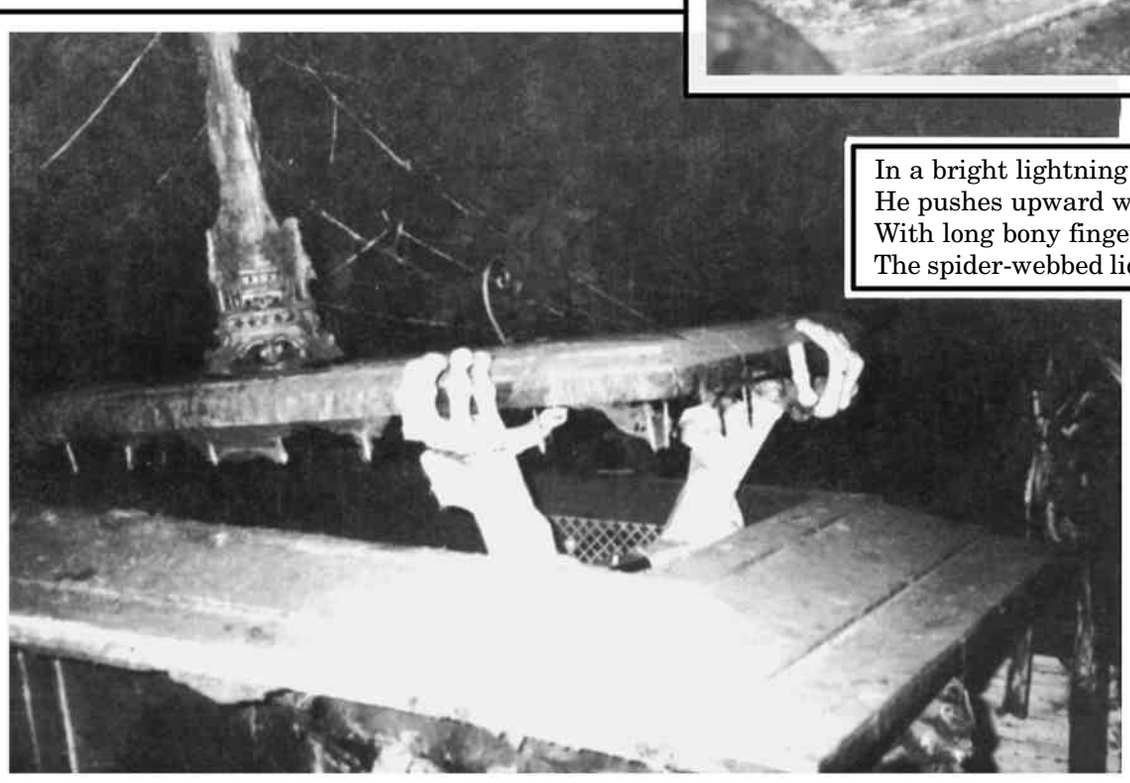
In sympathy for DISNEYLAND'S DEAR DEPARTED

A moment of silence, if you please, for the many departed souls at Disneyland whose remains are still on hand to serve as part of our Magic Kingdom experience. Let's pay our respects to these skulls, skeletons, ghosts and graveyards. Here are their pictures, and some lighthearted rhymes to help us lament their passing ...

Can you name the attraction and location of each of these poor things? Answers will be furnished at the end of the service.



Is it gold, is it silver, diamonds or jade?
Often we ponder just what's to be weighed,
On this skeletal scale, in a dark dungeon room
Amid sorcerer's objects, in the castle's deep gloom.



In a bright lightning flash, on a stormy night,
He pushes upward with all of his might.
With long bony fingers he cannot propel
The spider-webbed lid from his dark coffin cell.

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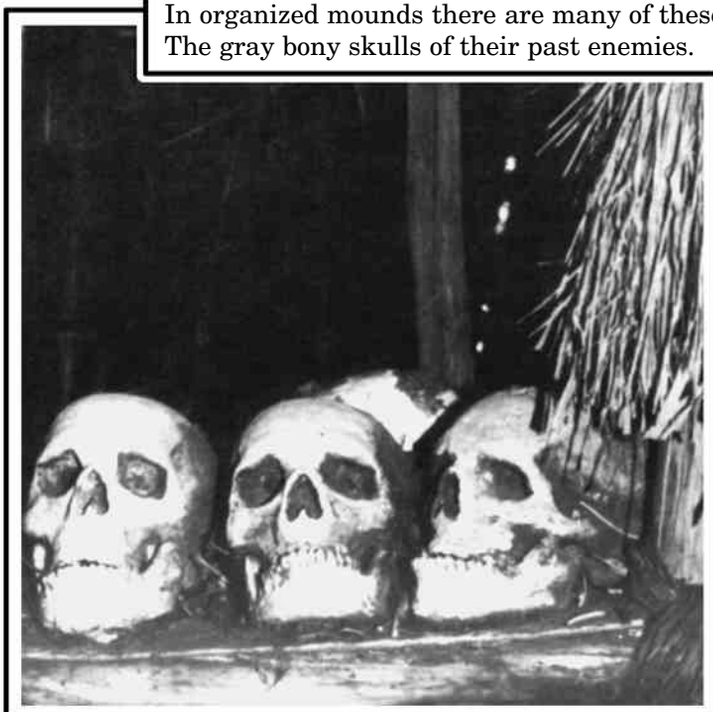
These mechanized warriors, with shields and spears,
have a grisly collection, saved through the years.
In organized mounds there are many of these,
The gray bony skulls of their past enemies.



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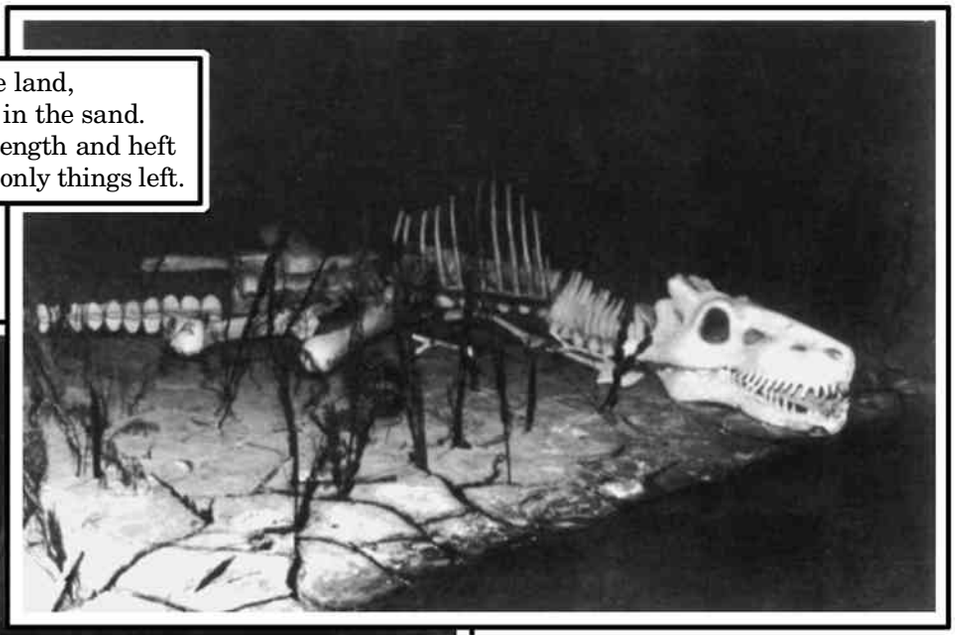
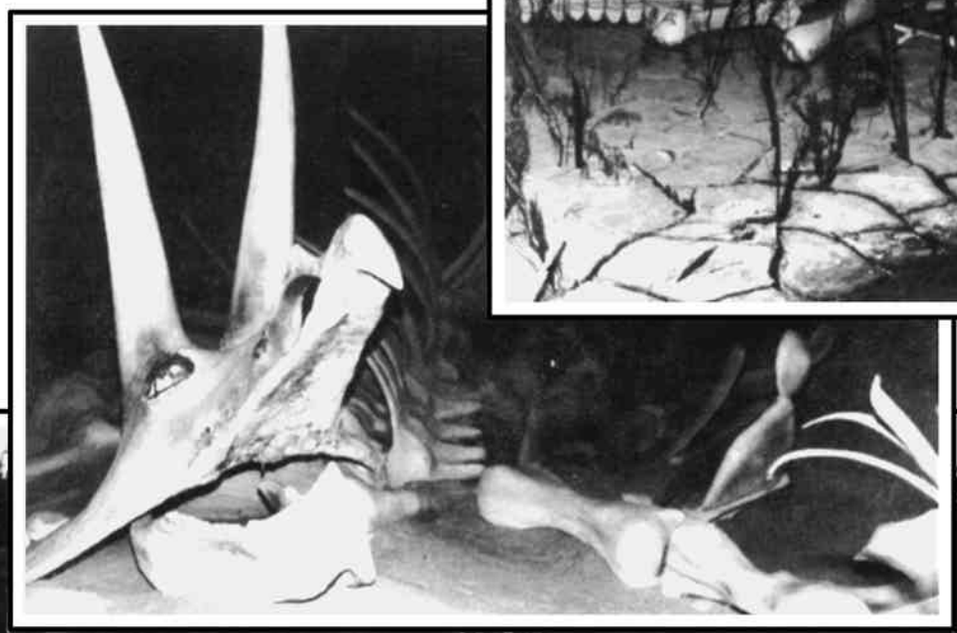
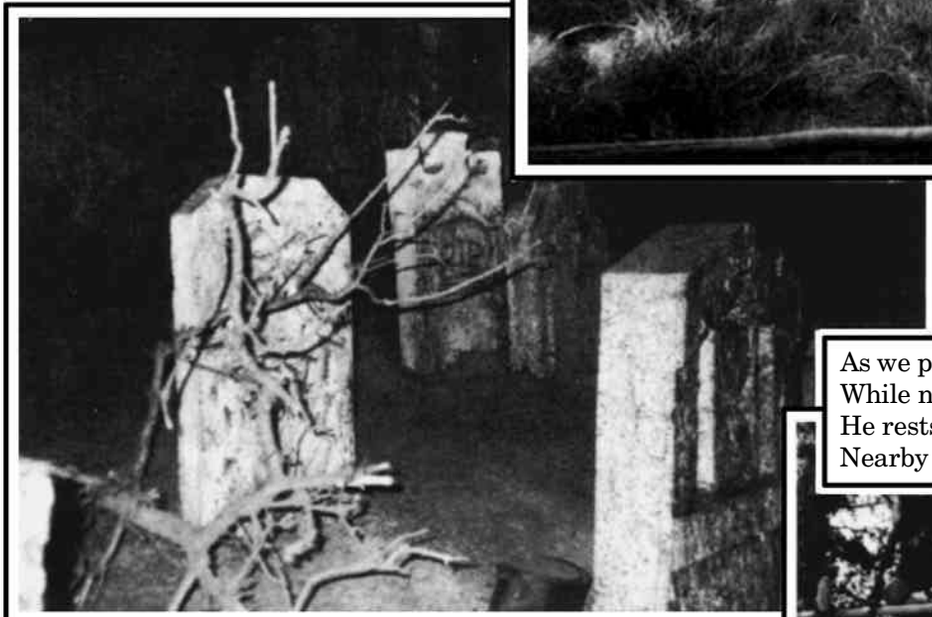
Ferocious and hungry, they ravaged the land,
Now we view their remains ... interred in the sand.
In our minds we imagine their size, strength and heft
And we're glad that their bones are the only things left.





FIND SEARCH PRINT
THUMBNAILS BOOKMARKS 13-30

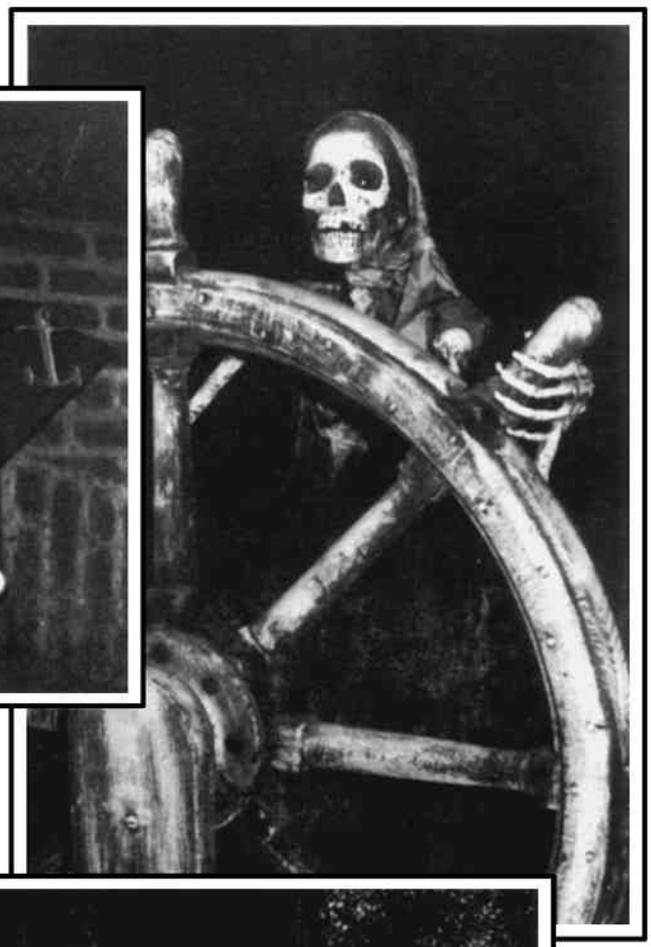
Two different graveyards, they're not much the same:
One's wooden markers seem peaceful and tame;
The other is where ghostly songs never cease –
No, these "Happy Haunts" never will "Rest In Peace."



As we pass, from on horseback ... an Indian salute,
While nearby, in the village, another lies mute.
He rests off the ground on his funeral shrine,
Nearby are the bison skulls, all in a line.

His crime was to anger the Queen in her tower,
To misjudge her evil and magical power.
He's visited briefly by a withered old crone,
Then he's left, once again, in the dark all alone.

PRINT 13-31 BOOKMARKS SEARCH FIND THUMBNAILS H



"Avast" says the pirate skull, grinning on high,
As we cascade through cavernous tunnels and spy
Buccaneers without flesh, amid treasure so rare,
"Dead men tell no tales" we are told, so BEWARE!

FIND SEARCH PRINT
THUMBNAILS BOOKMARKS 13-32

Part of Fantasyland's past, for most passers by,
Was a granite-like stare from the baleful eye
Of this large rocky skull ... the lagoon at high tide,
And Captain Hook's Pirate Ship anchored beside.

In the scariest part of our Disneyland day,
Amid ghosts beyond count, to our fright and dismay,
As candlelight fails, just when we're without hope,
There's this frightening corpse at the end of his rope.

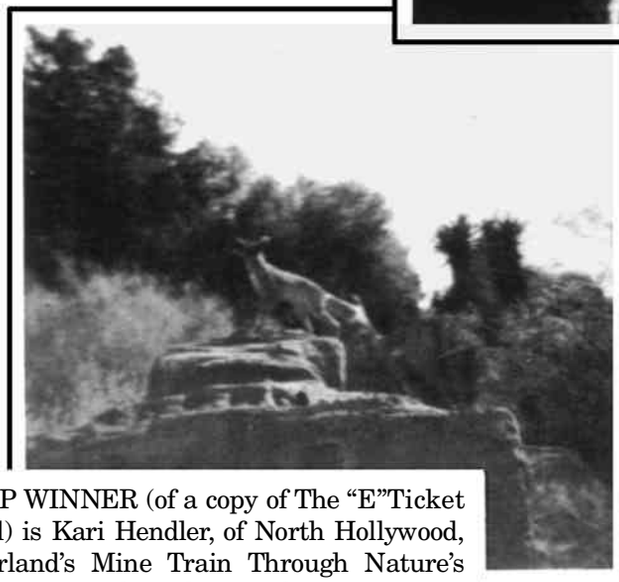
- Dungeon laboratory display, Snow White's Scary Adventures queue area
- Coffin in the Haunted Mansion's hallway of locked doors
- Skulls found at entrance of Jungle Cruise and in the Native Village
- Primeval World's watering hole, and on the Pack Mules in Nature's Wonderland
- The Fort Wilderness cemetery on Tom Sawyer Island, Tombstones in the Haunted Mansion's main graveyard
- Tom Sawyer Island's Indian burial ground
- Dungeon of the Evil Queen, Snow White's Scary Adventures
- Skeletal pirates in the grotto, Pirates of the Caribbean
- Fantasyland's Skull Rock Lagoon
- Above the ceiling in the Haunted Mansion

PRINT 13-33 BOOKMARKS SEARCH FIND THUMBNAILS H

LOST PHOTO CONTEST

Disneyland (and other theme park...) classic photos come from many sources, but the personal snapshots from those of you willing to "dig deep" and loan them to us have a very special quality. They were taken (and preserved) because you cared about the subject at the time, when you were there. Please continue to share them with us and the rest of the readers of The "E" Ticket. Keep 'em coming!

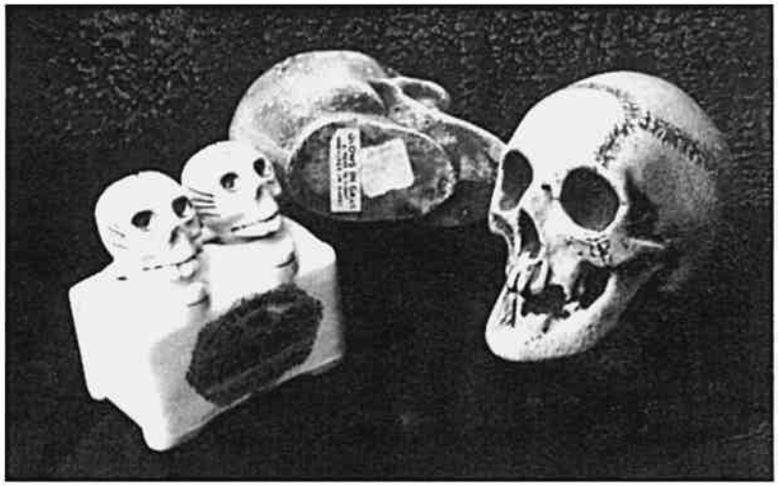
FIRST PRIZE WINNER (of a 4 issue subscription to The "E"Ticket) is RORY OSBORNE, of Santa Cruz, CA. His 1960 snapshot shows us one of the thrills once afforded on Disneyland's Main Street ... the stationary Phantom of the Opera figure, who would suddenly come to life in front of the Cinema.



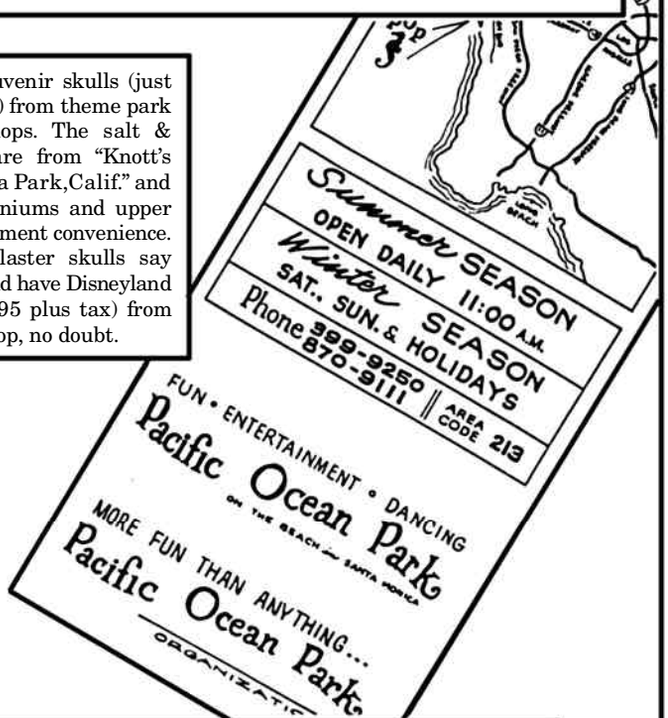
RUNNER-UP WINNER (of a copy of The "E"Ticket 1991 Annual) is Kari Hendler, of North Hollywood, CA. Frontierland's Mine Train Through Nature's Wonderland seems to have been a favorite camera subject. Kari was 12 years old when she photographed two of the animals which peered down on the train as it proceeded through the rocky terrain.

RUNNER-UP WINNER (of a copy of The E" Ticket 1991 Annual) is Lester Lessa, Jr., of Pacifica, CA. Here's his shot from the Skyway of the Chicken of the Sea Pirate Ship location after the ship had been removed from Fantasyland in 1983. Storybook Land's Cinderella Castle is in the background.

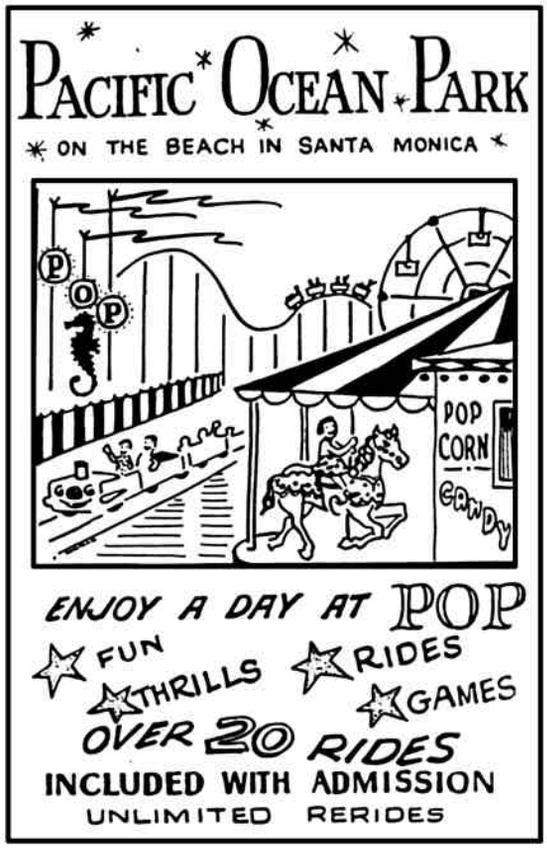
FIND SEARCH PRINT
THUMBNAILS BOOKMARKS 13-34

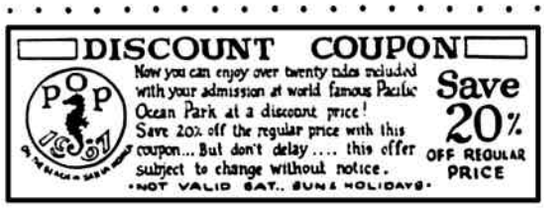


A collection of souvenir skulls (just the smaller ones...) from theme park gruesome gift shops. The salt & pepper shakers are from "Knott's Berry Farm, Buena Park,Calif." and feature lift-off craniums and upper jaws for your condiment convenience. The weathered plaster skulls say "Glows In Dark" and have Disneyland price stickers ($1.95 plus tax) from Merlin's Magic Shop, no doubt.



This Pacific Ocean Park flyer was an attempt to encourage attendance during the last months of amusement pier operation. The lucky holder of this "ticket" got 20% off regular admission of $2.50, "unlimited rerides," and free admission to surf band dancing in The Date Club ... maybe it was "more fun than anything ..."

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